TWENTY-EIGHT PAGES.

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G. NELSON DOWNS.

THE MATINEE GIRL

SIR HENRY IRVING died on Friday, the thirteenth. It was an unlucky day for the stage. Players, having passed the first shock of a grief that seemed personal to all of them who had fixed their eyes upon the heights, who entertained ideals as daily guests, are lovingly recalling the words about himself and his art that fell from the lips now forever silent.

They quote this advice: "When I was a boy I had a habit which I think would be useful to all students. Before going to see a play of Shakespeare's I used to form, in a very juvenile way, a theory as to the working out of the whole drama, so as to correct my conceptions by those of the actors. And though I was, as a rule, absurdly wrong, there can be no doubt that any method of study is of enormous importance, not only to youngsters but to children of a larger growth."

Some of the best readers on the stage are quoting these excellent working rules, which they have all applied: "Let the student remember, first, that every sentence expresses a new thought and therefore demands a change of intonation; secondly, that the thought precedes the word. Of course there are passages in which the thought and language are borne along by the stream of emotion and completely intermingled. But more often it will be found that the most natural, the most seemingly accidental, effects are obtained when the working of the mind is visible before the tongue gives it words.

"To appear to be natural you must in reality be much broader than nature. To act on the stage as one really would in a room would be ineffective and colorless. The utterance of the late Charles Mathews appeared so natural that one was surprised to find when near that he was really speaking in a very loud key.

"Pronunciation on the stage should be simple and unaffected, and not always fashioned rigidly according to a dictionary standard. No less an authority than Cicero points out that the pronunciation must differ widely according to the emotions to be expressed, that it may be broken or cut without varying or direct sound and that it serves for the actor the purpose of color to the painter from which to draw his variations. Take the simplest illustration, the pronunciation of 'O' and 'Ah.' You cannot stereotype the expression of emotion like this. These exclamations are words of one syllable, but the speaker who is sounding the gamut of human feeling will not be restricted in his pronunciation by the dictionary route. It is said of Edmund Kean that he never spoke such ejaculations, but sighed or groaned them.

"Fancy an actor saying thus: 'My Desdemona! O-o-o!'

"Words are intended to express ideas and feelings, not to bind them in rigid fetters. The accents of pleasure are different from the accents of pain, and if a feeling is more accurately expressed as in nature by variation of law not provided for by the laws of pronunciation then such imperfect laws must be disregarded and nature vindicated. The word should be the echo of the sense."

Sir Henry Irving has frequently pointed out that a bearing or carriage in accord with the time in which the play is is an important detail of the actor's art; that even the derided and almost obsolete "grand manner" has its place and period. "The free bearing of the sixteenth century," he says, "is distinct from the artificial one of the seventeenth, the mannered one of the eighteenth from the careless one of the nineteenth."

Echoing in their memory and repeated reverently by players is this expression, the last word in his art, the summing up of the professional philosophy of the man who evolved from a messenger boy in the service of the East Indian Company to the most regal stage figure of his time:

"In the consideration of the art of acting it must never be forgotten that its ultimate aim is beauty. Truth itself is only an element of beauty, and to merely reproduce things vile and squalid and mean is a debasement of art. There is apt to be such a tendency in an age of peace and men should carefully watch its manifestations. A mordse and helpless dissatisfaction is not a part of true national life. This is hopeful and earnest and, if need be, militant. It is a bad sign for any nation to yearn for or even tolerate pessimism in its enjoyment, and how can pessimism be other than antagonistic to beauty?

"Life with all its pains and sorrows is a beautiful and precious gift, and the actor's art is to reproduce this beautiful thing, giving due emphasis to those royal virtues and stormy passions which sway the destiny of men.

"All, actors and audience alike, must bear in mind that the whole scheme of the higher drama is not to be regarded as a game in life which can be played with varying success. Its present intention may be to interest and amuse, but its deeper purpose is earnest, intense, sincere."

That humorists lead a dual life and that their *alter egos* are serious, even sad, men is proven once again by Jerome K. Jerome, that one-time actor, who wrote an autobiographical collection of sketches called "Stageland," that is as well known among the mummer folk as his "Three Men in a Boat, Not Counting the Dog," is known to readers in the audiences. Mr. Jerome is making a lecture tour of the United States. He unwinds a few yards of fair jokes and intersperses them with readings from that exquisitely pathetic story "Paul Kelver." This, for instance, is his impression of a railway journey:

"When I could get my head free of the big man's back I gazed out of the window and watched the flying fragments as we shed the world. Now a village would fall away from us, now the yellow cornland would cling to us for a while or a wood catch at our rushing feet, and sometimes a strong town would stop us and hold us, panting, for a space. Or, my eyes weary, I would sit and listen to the hoarse singing of the wheels beneath my feet. It was a monotonous chaunt, ever the same two lines:

Here we suffer grief and pain,
Here we meet to part again,

followed by a low, rumbling laugh, sometimes *fortissimo*, sometimes *pianissimo*, now *vivace*, now *largo*, but ever those same two lines, and ever followed by the same low, rumbling laugh. Still to this day the iron wheels sing to me that same song."

And this sums up his impressions of his own London: "We passed through glittering, joyous streets piled high each side with the good things of earth—toys and baubles, jewels and gold, things good to eat and good to drink, things good to wear and good to see; through pleasant ways where fountains splashed and flowers bloomed. The people wore bright clothes, had happy faces; they rode in beautiful carriages, they strolled about, greeting one another with smiles. The children ran and laughed. London, thought I to myself, is the city of fairies.

It passed and and we sank into a grim city of hoarse, roaring streets, wherein the endless throngs swirled and surged as I had seen the yellow waters curve and fret, contending, where the river passes, rock bound. Here were no bright faces, no bright costumes, none stayed to greet one another; all was stern and swift and voiceless. "London, then," said I to myself, "is the city of the giants. They must live in these towering castles side by side, and these hurrying thousands are their driven slaves."

But this passed also, and we sank lower yet, until we reached a third city, where a pale mist filled each sombre street. None of the beautiful things of the world were to be seen here, but only the things coarse and ugly. And wearily to and fro its sunless passages trudged with heavy steps a weary people, coarse clad and with dull, listless faces. And London, I knew, was the city of gnomes who labor sadly all their lives, imprisoned under ground; and a terror seized me lest I, too, should remain chained here, deep down below the fairy city that was already but a dream.

When Martha Morton wrote The Truth Tellers, a dainty play in the category of Little Lord Fauntleroy and The Little Princess, she probably intended the role of Georgie Mortimer of Finland Castle to be subsidiary, but she reckoned without Little Toy. The urchin, who scarcely looks five years old, captures the houses at sight. He is a wee creature, with a whimsical, rosebud face, an utter lack of self-consciousness and a childish voice whose carrying power half the profession need and covet. The child plays the part of one of the infant terribles, who tells the truth as ballot-box guardians use clubs, but he is generous and when his zeal for "calling a spade a shovel" has misled him he always apologizes "abzhecly." The word, with a deep genuflexion of the wee body, sets the audience a-roar. The baby has a fine little scene of his own; indeed, he has achieved the dignity of a curtain. His sisters fall asleep and baby is left alone with the terrors of the night. He has been told that if he is afraid he shall blow a horn to call for aid. Twice he takes up the horn, with indecision and "abzhect" fear written on his features. But each time he throws it away, his tiny spine stiffening with precocious courage. And so he stands, a mite of a figure in white, dauntless against the background of the mysterious night, taking the chief honors of the second act.

A correspondent writes me of an acquaintance of hers whom she describes as a Shakespearean actor, and asserts that experiences are duplicated and old jokes revived. According to her version of the not young tale the actor was called upon at a small "family dinner" to "say grace." "O Lord," he began, his features distorted with the agony of unaccustomedness. The bard less than Shaw rescued him with a flash of memory. "Now good digestion wait on appetite and health on both. Amen," he finished glibly attacked his oysters.

Here is a copy of the letter written to the manager of a New England theatre by one who aspires to become a Mansfield or a Sothern:

Dear Sir

Wuill you please send me word if you need any one to go and acted with you; Im already if you want to take me with you. Im Fifteen years old; Im gone to be sixteen the 2th of Nov. 1905.

Your very truely Friend.

I send you my best Respect to all of you. Good bye. Answer. Im waiting for it. Please give this letter to the first one that be long that companies that over the opera house now Please tell what day to go and see you.

Though it has a reminiscent flavor I repeat it for the few of this generation who may not have heard it:

A woman who had tickets for a high-class comedy and found that another engagement interfered gave the tickets to her maid. At nine o'clock the maid returned from the playhouse.

"Didn't you enjoy the play, Mary?" asked the surprised mistress.

"Oh yes, mum; I had a good time."

"Then why didn't you wait until the play was over?"

"Well, ma'am, there was a lovely big picture there that covered the whole end of the house. It was an awful pretty picture, and I hadn't half looked at it when somebody jerked it up out of sight and some people came out and talked about their own business. It didn't concern me and I was mad at the fellow that snatched up the picture, so I came home."

THE MATINEE GIRL.

SOUTH AFRICAN MANAGERS IN NEW YORK.

Edward Sass, a member of the old African theatrical firm of Sass and Nelson, Limited, and Pierre Cohen, Mr. Nelson's business director, are in New York. The latter is said to be looking for novelties and artists for the "land of gold," and to propose taking to Johannesburg a complete American musical comedy company with a repertoire of six or seven of the most popular of the modern New York successes in this line.

Mr. Sass, who is here on private business, rather amused the MIRROR representative by telling him that Johannesburg has been such a matrimonial market for women in the profession that his firm has been obliged for some time past to incorporate in women's contracts a penalty of $500 in case of marriage during an engagement. In one case lately a rich man was in such a state of ardor for marriage that he actually paid $1,000 for the release of his *inamorata*. The leading woman of the last comedy company under Sass and Nelson is to marry in November one of the richest men on the Rand and will enjoy an income of about $75,000 per annum. Two previous marriages in the comedy companies, both of the leading women, brought riches to the respective brides, and in all instances the fortunate women are moving in the highest Johannesburg society.

The women in the musical companies have been equally fortunate, both principles and chorus women, seven having married in Africa, some settling in the country and others accompanying their husbands to England. Truly, Africa can hardly be called a "dark continent" for actresses!

Asked regarding the expense of living in Africa, Mr. Cohen informed the MIRROR representative that Johannesburg, which is the most expensive of the cities, is about on a par with New York. Several good hotels put theatrical people up at from $10 to $12 per week, with full board, service, boot cleaning, baths, etc. There are also magnificent hotels, like the Carlton, just about to open, and the New Langham, which cater either on the American or English principle. Again, artists very rarely play more than six performances per week, matinees being only on special occasions.

Mr. Cohen proposes sailing for Africa in January with the company and entire outfit, hoping to take with him the best available American talent for the performance of American pieces for the pleasure of the large American element of the Johannesburg population.

FEVER QUARANTINE STILL RIGID.

Quarantine regulations in the yellow fever district are still being rigidly enforced, and from accounts in Southern papers the disease seems to be as prevalent as it was a month ago. The MIRROR'S Nashville correspondent reports three companies stranded in that city. He warns managers from attempting to visit that part of the country without taking precautions against being detained by health authorities. Individuals and parties have been summarily removed from trains and sent to observation camps and hospitals or compelled to return to their starting place. In most places the health boards have arbitrary powers and there is no appeal from their actions. The quarantine usually lasts for seven days, but if a case of fever develops in an observation hospital during that period the detention is longer. Printed copies of sanitary regulations can generally be obtained from local health boards.

BERLIN.

New School for Actors—Plays Produced—A Cork Curtain—Actors' Home.

(Special Correspondence of The Mirror.)

BERLIN, Oct. 15.

The manager, or, as that personage is here called, the "director," of the Deutsche Theatre, Max Reinhardt, has undertaken the formation of a school of dramatic art, somewhat after the pattern of similar institutions existing in Paris and Vienna. Alexander Strakosch, from the latter city, has been installed as professor in charge, but leading artists, such as Barnay, Friedmann, Kayssler, Gertrud Egsoldt, Adele Sandrock, Heuwig Wanger and others, will lend their aid to the undertaking by giving instruction to the different classes. But the pet project of Director Reinhardt is the training of pupils in the art of stage management, for which purpose a regular stage, provided with all necessary accessories, will be installed. Lectures will be given by the leading stage managers in Berlin, illustrated by practical demonstrations. In fact nothing will be left undone that could be of benefit to the pupils. "Thoroughness" is the adopted motto, and good results will no doubt show themselves in due course of time.

At the Shausplelhaus, Oscar Blumenthal's new play The Vow of Faithfulness was produced. It is a comedy in three acts in the picturesque garb of the Rembrandt period. It deals with the adventures of an artist who has declared that he will never vow faithfulness to any woman. He gets married, notwithstanding, but to a woman who does not in any way curtail his liberty, his freedom of action. Much time does not elapse before the flippant painter gives his poor wife cause for jealousy, but in probing the affair to the bottom the latter discovers that at heart her husband has remained faithful to her. Outside of this meagre plot, the play consisted only of cleverly worded, though trite, epigrams, cheap witticisms, and jokes that grated on the hearer's finer sensibilities, but were applauded by the masses.

Another novelty of the season, produced at the Lustspielhaus, was Jungfer Ambrosia, by Feary Servaes, the well-known Vienna critic, from whose pen no one would have expected such a ridiculous, silly love story to flow as was offered to the public under this title. Strange that a man whose vocation it is to analyze and criticise literary productions could be so blind to the glaring defects of his own. The play has hardly a redeeming feature.

The Freie Volksbühne, at the Metropol Theatre, opened the season with Number 80, and A Coat of Armor, by Hermann Heijermans. Neither scored success sufficient to warrant the labor of translation. Heijermans is not a literary genius, simply a ranter who makes war against something in a loud and boisterous fashion. In Number 80 he inveighs against the present system of imprisonment, depicting a woman awaiting for the release of her husband after a two years' term in prison, only to be informed that during the last night in jail the man has become suddenly insane. This is the whole story of the play, but it is plentifully padded out by invectives against modern society and its penal institutions.

In A Coat of Armor, Heijermann's ire is directed against military ethics. An officer at the head of his company has been ordered to protect a large sugar factory against the attacks of strikers, and, if necessary, to fire into them. When this crucial moment comes the officer finds his heart failing him. He is overpowered by feelings of humanity and refuses to carry out the order. Of course this puts an end to his military career, at a most unfortunate moment for himself, for he is engaged to be married, and this catastrophe blights all his prospects of happiness. The military system is compared by Heijermans to a coat of armor cruelly compressing a man's body and brains, thus turning an individual gifted with powers of thought, judgment and responsibility into a mere piece of machinery that is compelled to obey orders mechanically, and against his own volition.

The National Theatre has been leased to the same company that controls the Metropol Theatre. Under the management of Director Schulz it will be devoted to spectacular plays. It has been renamed the Walhalla Theatre.

The suit brought against Frank Wedekind and his publishers on account of his new play Die Buechse der Pandora, (Pandora's Casket), which was supposed to constitute obscene literature, was conducted behind closed doors, the general public being denied admittance. In the course of the proceedings the entire play was read in the presence of competent judges, one of whom, Prof. Wittkowski, had been summoned from Leipzig. Among those present was also Gerhart Hauptmann. Although the verdict rendered was favorable to Wedekind, it remains to be seen whether Pandora will be permitted to be seen duced on the stage in Berlin. In Vienna the censor refused to grant this permission, and the play had to be performed in private, in the presence of the author's friends only. They were enthusiastic in their praise of the new masterpiece.

Ernst v. Possart has been decorated by the Prime Regent of Bavaria with the Luitpold medal, besides being made honorary member of the Royal Theatre and raised to the rank of Privy Councillor.

The Deutsche Theatre was congratulating itself on having secured Adele Sandrock for the season, when the news came from Vienna that the talented actress had suffered an attack of paralysis of the vocal chords that would compel the canceling of all engagements for some time. In conjunction with Ida Roland and Rudolf Schildkraut, she was to have been the star attraction of Director Reinhardt's troupe.

A drop curtain manufactured out of cork has been installed at the Royal Opera House in Vienna for the purpose of deadening the noise caused by the shifting of scenery—that is to say, preventing same from being heard in the auditorium.

Joseph Kainz has every reason for being satisfied with the three weeks' visit that he paid Berlin, for it netted him the sum of $9,375, and he has the promise of a return engagement of four weeks, for which he will receive $15,000. Not bad for Germany, although these figures do not compare to those paid German artists of renown on their visits to the United States. Sonnenthal, a few years ago, returned from a six weeks' trip abroad with the comfortable sum of $38,000, to say nothing of honors heaped upon him.

In Vienna a home is to be founded to take care of needy, superannuated members of the theatrical profession. Joseph Wimmer, a noted literary man, willed his private residence to the association for that purpose, and further donations are being earnestly solicited. Amalie Schönchen, of the Burg Theatre, left 2,000 kroner to further the project in hand. Arrangements will be made to care for twelve inmates at first. The home is to be known as Empress Elisabeth Artists' Home.

The Grand Duke of Weimar has donated 15,000 marks toward the establishment of a Conservatory of Music at Weimar.

Hans v. Moser, son of that most prolific writer for the stage, Gustav v. Moser, has written three one-act plays, which were recently performed at Bad Reinerz and proved quite a success.

At Munich the fairy drama by Fritz Kayssler, Simplicius, raised a storm of comment, pro and con. Being himself a very talented actor, Kayssler's knowledge of the technique of stagecraft is manifested in the construction of his play, its climaxes, etc. The plot itself lacks originality; in fact it has done duty time and time again. It is not likely that the play will prove an attraction.

GERMANICUS.

ENGAGEMENTS.

Rosalie De Vaux, for The Sign of the Four.
Elma Gillette, for Tracked Around the World.
Joseph Slaytor, for Belle of Avenue A.
Dean Borup, for Marching Through Georgia.
Edwin Stevens, for The Rose of the Alhambra.

REFLECTIONS

Photo. Hopkins, Denver, Col.

Dora Goldthwaite, whose portrait appears above, has not yet arranged her plans for this season. Miss Goldthwaite is an attractive woman and a clever actress.

In the support of Olga Nethersole when she begins her season in the United States will be Louise Moodie, Dorothy Grimston (a daughter of Mrs. Kendal), William Farren, Jr., Herbert Carter and R. Hamilton Revelle. B. A. Meyer is the acting manager and Arthur Betram general manager.

The parents of Sam Shubert brought suit in the United States Circuit Court of New York, October 16 for $200,000 against the Pennsylvania Railroad Company, alleging that negligence caused their son's death. The suit is one of several others, aggregating $600,000 and growing out of the same wreck.

Baby Zena Keife made her second appearance last week in Pawtucket, R. I., with the Albee Stock company, having been immediately re-engaged after her success in The Fatal Wedding three weeks ago. During this engagement she appeared in For Her Children's Sake and was warmly welcomed by an enthusiastic audience. Baby Keife has been engaged to appear with the Albee company again in November.

Christine Hudson, who has won much favor this season by her clever work in the part of Tom Tom in Babes in Toyland, was obliged to leave the company at Dayton, Ohio, recently, on account of illness. Miss Hudson is now in Chicago, slowly convalescing, and it may be several weeks before she will be able to rejoin the company.

Clara Mathes, who has been ill at the hospital in Winnipeg, Man., has recovered and will soon be ready to resume work.

Cards have been received announcing the marriage in Paris, on Sept. 26, of Louis Charles Battaille, the son of Madame Charles Battaille, and Madame Roger-Miclos. M. Battaille is the son of a noted singer, the late Charles Battaille, and Madame Roger-Michlos is a well known pianiste. She played in New York and in other American cities as well as in Canada in the Winter of 1903-1904 and is well remembered in social as well as musical circles.

Chauncey Olcott's engagement in Edmund Burke at the Majestic Theatre has been so successful that a return visit in the Spring has been arranged.

Monday of last week, in Richmond, Va., Laura Millard began an extended tour of the country in The Geisha.

Fritz and Snitz will be presented in this city at an early date with Charles A. Mason, a German comedian, as the star. Mr. Mason is a native of Bavaria who has been acting in the West for several years.

The Knights of Columbus, of which order William J. Kelley, leading man at Proctor's 125th Street Theatre, is a member, are arranging a huge theatre party and banquet in honor of Mr. Kelley. It will take place early in November.

Next season Ernest Lamson, who is acting a leading part in The Heir to the Hoorah, will make his debut in New York as a star in a new Western drama of which he is the author.

Albert La Velle has closed his Ruined Lives company because of his inability to get proper bookings. The production is said to be too expensive for one-night stands.

William Richards has been granted a decree of divorce from Marie Richards (Maria Gilmer) by Judge Staples at Milford, Pa.

Augustus Balfour, of Ben Green's Players, has completed a one-act Mexican play, Just Across the Line.

Willard Muck denies that he has remarried since his divorce from Maude Leone in January, 1903.

Harry Ernest, of the Quaker City Quartette, with Al G. Field's Minstrels, received news of his mother's death while playing at Columbia, S. C.

Munster Hall, the original Mr. Bob in Mrs. Wiggs of the Cabbage Patch, became ill in the South and was obliged to leave the company for a time. His place was successfully taken by Harry J. Buchanan, his understudy.

Mrs. Fred Waldman has left New York for Kansas City, Mo., to join her husband, manager of the Majestic Theatre, Kansas City.

The Supreme Court of California has reversed an order issued by Superior Judge Coffey appointing a special administrator, upon the petition of Edna Wallace Hopper, to take charge of the property of her stepfather, Alexander Dunsmuir, and approved a petition of James Dunsmuir, distributer of the estate, to prohibit the administrator from taking the property.

Sullivan, Harris and Woods will next send out Nobody's Darling (to be called The Branded Woman) and The Fatal Wedding.

Edith Bradford has returned to the stage after an absence of three years and is now playing the fairy queen in The Pearl and the Pumpkin, succeeding Katheryn Hutchinson.

Pasqualina De Voe, the Italian tragedienne, has withdrawn from the firm of Gordon and Bennett and closed yesterday with The Holy City, in which she has been playing Salome.

Irene Ackerman was re-elected a member of the Professional Woman's League at the last business meeting.

Violet Dale, who was injured in a railroad wreck near Newton, Kan., three weeks ago, is still very ill and her physicians say she will not be able to act for a year.

Mrs. Wilbur Bates (Madame Jaguarina) has secured a divorce.

Minthorne Worthley closed a successful engagement with Riess and Totten in The Bowery News Girl.

Judge Holt has granted a discharge in bankruptcy to Mrs. Sarah Cowell Le Moyne

AT THE THEATRES

To be reviewed next week:

MONNA VANNA.....Manhattan.
THE SQUAW MAN.....Wallack's.
IN NEW YORK TOWN.....West End.
IT'S UP TO YOU, JOHN HENRY, Grand Opera House.
A ROCKY ROAD TO DUBLIN.....Metropolis.
WONDERLAND.....Majestic.

Knickerbocker—The Taming of the Shrew.

Comedy in five acts by William Shakespeare. Revived Oct. 16.

Baptista	W. H. Crompton
Vincentio	William Harris
Lucentio	Frederick Lewis
Petruchio	E. H. Sothern
Gremio	T. L. Coleman
Hortensio	Pedro De Cordoba
Tranio	Fred Eric
Biondello	Frank Reicher
A Pedant	Frank Kingdon
Tailor	Malcolm Bradley
Haberdasher	Edson R. Miles
Grumio	Rowland Buckstone
Katherina	Julia Marlowe
Bianca	Alice Harrington
Widow	Millicent McLaughlin
Curtis	Mrs. Woodward

Shakespearean conventions, born of a long line of serious minded student-actors and growing more dignified with each stage-generation, have received a smashing blow. E. H. Sothern and Julia Marlowe played The Taming of the Shrew as though it were a modern, noisy, acrobatic farce. There is no reason to believe that Shakespeare's company played it otherwise. So far as the farcical element of the play is concerned, even to the introduction of all possible accessories to increase the fun, there is no fault to be found with Mr. Sothern's production. Shakespeare might have provided Petruchio with a piebald horse and Grumio's donkey with an enticing bunch of stuffed carrots, had he thought of them, and Mr. Sothern is not to be blamed for such commissions; but the interpolation of lines to suit his own purpose and the addition of a cook and other characters unmentioned in the published texts certainly are not so excusable. The pruning of lines and scenes is not objectionable; the omission of Christopher Sly is rather commendable, though the induction does not give to the comedy a *raison d'être*. But the cutting out of such scenes as the quarrel between Lucentio and Hortensio in Act III and the leaving in of the scene where the rival schoolmasters become friends is liable to make the story vague to those who have not read it often.

The play opens with the entrance of Lucentio and Tranio and for the first two acts follows closely Shakespeare's text, so far as time and place are concerned. In the second act comes the first noticeable interpolation. Katherina is made to say, in effect, that there is a way of managing a man without his knowledge, a speech which does not occur in the text, but for which Miss Marlowe finds good use. These two acts are without undue boisterousness. Act III of Mr. Sothern's version is occupied with the progress of the love of Bianca and Lucentio and the meeting with the pedant.

Act IV is devoted to the wedding and the incidents at Petruchio's house. In the first scene, the courtyard of Baptista's house, Petruchio's arrival mounted on a piebald horse, the starting of the wedding party for the church, and Petruchio's departure for his home bearing Katherina on the crupper of his horse, begins the rough and tumble farce that marks the rest of the play until the final act. Undoubtedly effective is some of the added business in the second and third scenes, but some of it is unwarranted by the text. Petruchio, after sending Katherina supperless to bed, sits before the fire, caressing her shoes and bedraggled stockings, while he muses on his plans. Katherina, in wooden shoes, clumps down the stairs and to the table in search of food. She threatens with a wooden shoe her apparently sleeping husband and then steals back upstairs. Again, in the third scene, Mr. Sothern has taken the liberty of adding business to complete the incident that Shakespeare's lines leave unfinished. Petruchio insists that it is seven o'clock; Katherina that it is two. But Katherina in this play then counts seven on her fingers, her first concession to Petruchio, and as they leave she takes down one hand and defiantly waves two fingers at her husband's back.

The first scene of Act V completes the story of Bianca and Lucentio and introduces Katherina tamed into calling the sun the moon. The second scene shows the banquet room at Lucentio's house and into it a bit of business is brought that seems to kill the whole intent of the comedy. After Katherina's speech on the duties of wives, and after she has placed her hand on the ground for her husband's foot and he has raised her, Petruchio goes down on his knees before her and lays his hand on the ground, and a triumphant Katherina places her foot upon it. It is not a tamed shrew, but a woman who has changed her method of managing a man.

Miss Marlowe played Katherina, not as a termagant or a headstrong woman, but as one irritated by the weakness of those about her and venting her irritation on them. In her scenes with Petruchio, especially after the wedding, her temper was more petulancy than shrewishness, her anger that of a spoiled child. In enunciation she was delightful and her speech to the two wives in the last act was particularly a pleasure, though she gave it with an air of irony, as if it were said for the benefit of the men and that there would be another tale for the women alone.

Mr. Sothern's Petruchio was boisterous, swaggering, loud voiced, but with a touch of gentleness that redeemed an otherwise disagreeable character. His elocution was not so good as Miss Marlowe's and at times his voice lacked the dominant quality of Petruchio's nature. His playing was entertaining.

The supporting company was not remarkable. Rowland Buckstone as Grumio played that comedy role with earnestness, but sometimes in the spirit of buffoonery that marked much of the play. Fred Eric made a gentleman of Tranio and Frederick Lewis was a satisfactory Lucentio. W. H. Crompton as Baptista, T. L. Coleman as Gremio, and Pedro de Cordoba as Hortensio filled their roles unobtrusively. Frank Reicher was grotesque as Biondello. Alice Harrington played Bianca fairly well, but hardly in a way to induce violent love in so many suitors as she had. Millicent McLaughlin as the Widow and Mrs. Woodward as Curtis acceptably filled those small roles, as did Frank Kingdon as the Pedant, Malcolm Bradley as the Tailor, and Edson R. Miles as the Haberdasher. William Lewis as Vincentio failed to put much life into the scene in which he appeared.

The production is scenically good, but not elaborate, and the costumes and properties are handsome. Especially good is the handling of the extra people in the wedding and banquet scenes. The play as a whole is extremely entertaining, but it is not conventional Shakespeare.

Grand Opera House—The Truth Tellers.

Comedy in four acts by Martha Morton. Produced Oct. 16.

Ernestine Mortimer	Maude Fealy
Sir Thomas Mortimer	Sidney Carlyle
Honor Mortimer	Cora Quinton
Crystal Mortimer	Leanor Powers
George Mortimer	Little Toy
Tamus, the Piper	Alfred Hudson
Miss Mortimer	Louise Mackintosh
Lady Mary	Esther Lyon
Lady Camdentown	Blanche Moulton
Rosine	Clara Irving
Constance	Francis Nordstrom
Lady McCarthy	Rita Carlyle
Lillian Darling	Florence Burnsmore
Lady McLane	Julia Vernon
Kildare	Orme Caldara
Colonel Fitzroy	Frank McDonald
The Vicar of St. Aloysius	Robert Rogers
Lord Dalston	George D. Parker
Captain Betsy	John Denton
Lawrence Fitzroy	Edwin Clayton
James	Palmer Collins
Corporal	James A. Boshell
Timothy	Prince Miller
Lord McCarthy	Herbert Jones
First Huntsman	Henry Sacks

This play failed to please the few who gathered at the Grand Opera House to see what it was all about. They went away with only their guessing powers stimulated. The manager had done his part generously in giving the piece costly cast, costumes and setting, but the expenditure was not justified.

A group of five kilted orphans come to live with their antique aunt, who is a leading light among other incandescents of London society. They have been unpleasantly brought up to tell the truth. In a weary, formless first act there is some interest when they first appear with their big bagpipe player and riding their ponies. All that comes of their truth telling is the unwigging of an ancient dowager and disagreeable and illbred remarks about their aunt's sailing under false colors as to face and hair. In the following three acts they play with dolls and are stationed as guards for a youth who is fleeing from no particular peril. Of course there are subterranean passages, sliding panels and the trappings of anciently mellow drama that are not used dramatically, as there is no trace of suspense, heart interest or genuine comedy. It hasn't the simplicity or genuineness of story to please children of any age. There are a-plenty of storm effects, Autumn leaves and ponies, but they are all used without particular effect.

Maude Fealy had the place of honor as star and right royally deserved it, for she seemed a veritable little princess. She was dainty and sweet, yet played with such artistic repose, sincerity and clearness of enunciation that there was a sense of security and ready homage whenever she was on the stage. She immediately won all hearts by her girlish yet womanly qualities, and they were so loyal that there was a sense of personal injury that she was not given something worthy her magnetic charms. Little Toy had the audience immediately. While only a tot of five, all lines were given distinctly and with much bravery, yet the infantile witchery was always retained. The other children were not so artlessly pleasing in untaught and natural spontaneity. Alfred Hudson was cleverly droll as the huge piper, who is the children's pet, even when hopelessly befuddled. Louise Mackintosh was the peppery tempered aunt of beauty and highbred finish, and played with that reliable skill and artistic finish that make her a corner stone of strength to any cast. Esther Lyon was another of the carefully selected ones who reflected credit on whoever picked out the artists to play fashionable folk. Blanche Moulton depicted the dowager duchess and pleased all with her droll delineation. Orme Caldara was the Irish leader who was supposed to get into trouble. If he had really been in trouble he could have carried it off in a way to win all matinee hearts, for he is a fine figure of a hero and has a pleasing manner, voice and good looks. Frank McDonald, George D. Parker, John Denton, and Edwin Clayton were members of the Fifteenth Dragoons. The unkind author gave them nothing worth while doing. It seemed a shame to leave soldierly men unemployed with either real comedy or some strong story. Robert Rogers contributed an oily vicar and by his skilled art made a short part stand out in a way not soon to be forgotten. The rest of the men and women fitted the picture of fashionable life excellently, and were no mismates to fine clothes and superb scenery.

Herald Square—Fritz in Tammany Hall.

Extravaganza in three acts by John J. McNally; lyrics and music by William Jerome and Jean Schwartz. Produced Oct. 16.

Fritz von Swobenfritz	Joseph Cawthorn
Pat McCann	Mark Hart
Bella McCann	Sue Stuart
Elena McCann	Alison Skipworth
J. Edward Corley	Julius M. Tannen
Charles Hart	Frank W. Shea
Lil McGrain	Ada Lewis
Susette Sorbonne	Neva Aymar
Alfred Hines	George Austin Moore
Millie Meyers	Suzanne Halpren
Grant Bellyne	Melville Ellis
Teddy Mullane	Charles MacDonald
Fergus O'Flaherty	Robert O'Connor
Tim Sullivan	Harry E. Valois
Slim Jim	Earl J. Benham
"Fatty" Dupois	Eli J. Brouillette
Mat McGregor	Charles Close
Bessie	Corinne Unsell
Tessie	Violet Barnes
Letty	Alva Holland
Betty	Beryle Dare
Pincus	P. Lebosky
Waiter	Eugene Roder
Mrs. Hart-Judson	Stella Mayhew

The state of uttermost debility and senile exhaustion to which "comic opera" has collapsed on Broadway is finely shown by this case of Fritz. All the marks of the lost, drop-jawed, vacant-eyed dribbling of idiotic brain softening are in the so-called book of this thing the programme impudently calls a "musical play." No microscope is strong enough to find any red corpuscles of the real blood of playmaking in the stuff that flows sluggishly through its drainage system. These have been carefully gathered from the dish washings of all former feasts that have been enjoyed for the last ten years and served again in the hope that the costliness of the plate and the charm of the servers would deceive the public. If the price tag and costly settings could make every bit of paste a diamond rivers would be running glue and every carpenter's wife a scintillating wonder.

Joseph Cawthorn appeared at the head of a cast that would be difficult to reproduce in beauty of womanhood, charm of childhood or general brilliancy of talent. He conquered in spite of the lines he was given to utter, and scored by the magnetism and urbanity of a real comedian. In this he is a German baker, to whose arms a rich widow goes at eleven o'clock. His songs were artistically rendered, with unusual art in restrained acting, and in spite of pun-shredded English he won the hearts of his thinly scattered audience. His work with a concertina that he finds amid the marbled and gilt pillars of Tammany Hall was as musically artistic and popular as it has always been. Splendor dimmed none of his specialties or remarkable talents. Mark Hart was cleverly funny as an Irish politician who has married a fashionable wife. Alison Skipworth lent her beauty, skill and thoroughbred way of wearing handsome gowns to the part of his second wife. Sue Stuart was charming and pretty as the daughter of Pat. Julius M. Tannen was so easy and reposeful as a feeder to the Dutchman and Irishman his admirers regretted room was not made for some of his artistic and well-known imitations. Ada Lewis wandered on and off too seldom. Her characterization of a manicure lady added another to her gathering of East Side types and is a worthy successor to those famous tough girls. Her song with chorus, "East Side Lil," was heartily encored. Pretty Neva Aymar gave distinctive character to a soubrette type and was well liked in her song. George Austin Moore had a song with chorus that would have been a whistling hit if Edna May had not sung it first in her famous little canoe. Suzanne Halpren was beautiful to behold, but could not be heard. Melville Ellis rendered his small part with attractive dash and good comedy effect. Robert O'Connor was highly liked as a typical cop of "The Finest." Harry Valois was excellent in the bit of a newsboy. Eli J. Brouillette made an instant hit as a fresh kid who is looking for his lost father. Stella Mayhew added more fame to her thickly laureled crown. Her songs, "When You're in Love," "I'm a Woman of Importance," and her work in the trio "Yankee Doodle Boodle" with Mr. Hart and Mr. Cawthorn delighted and won many deserved encores.

Only the short second act went with that snap and quick beat that is the spirit and life of what this ambitious production strives to be. This was due much to the clever brains of those skilled stage-managers, Herbert Gresham and Ned Wayburn, and the fact that it was short enough not to be wearisome like the others. They introduced a droll song with real dolls, made the most of by fourteen clever children and forty of the prettiest chorus girls seen in a long time—in a police parade that made those in front wake up and take notice. It was appropriate to the subject and free from the mere Swedish movements too often seen in some recent work with crowds. One of the worst stupidities of the many during the evening was the placing of the first act in front of Cooper Union. It may interest the far distant regions whose inhabitants patronize the sightseeing coaches to see a photographic scene drop painted to look like an unattractive brick building of New York, but it only bores those who are bored every day by the same hideous structure.

West End—The Sambo Girl.

Musical comedy in two acts. Book by Harry B. Smith; score by Gustave Kerker. Produced Oct. 16.

Raphael Rubens	Melville A. Collins
Henri Du Pont	George K. Henery
Willie Runabout	Harry Lane
Angelo Martini	Arthur O'Keefe
Celeste	Marie Gribben
Madame Martini	Florence Morrison
Carlotta Dashington	Eva Tanguay

A year or two ago The Blonde in Black proved either too much or too little for Blanche Ring and they separated early. Eva Tanguay, grappling the same play under a new title, seems to have secured a hold on it that will not be easily broken. The not particularly strong book and music are almost entirely lost in the restlessness of the new star, and if her nerves hold out these adjuncts to the piece may become altogether unnecessary. The audience at the first New York night soon forgot that the scenery showed signs of long use or long storage; they did not mind if the West End orchestra was unable to keep the pace set for it or if the other members of the cast looked disconsolate and alone so long as Miss Tanguay sparkled and danced and made a noise like singing. She changed her gown twelve times, which is a feat worth note when the construction of her gowns is considered. At the end of the first act she received flowers and made a speech.

The plot of The Sambo Girl is the same as that of The Blonde in Black, though the names of the characters have been changed. Henri Du Pont, a Parisian dressmaker and conductor of a matrimonial agency with an insurance feature, is about to lose 50,000 francs because the wife of one of his customers persists in flirting with other men before the policy insuring against flirting has expired. The Sambo Girl, who instructs pupils in the cakewalk, agrees to flirt with the husband in order to make the wife jealous. Raphael Rubens, a young artist, is in love with the Sambo Girl, and the time not occupied with the troubles of Du Pont and the singing and dancing is used for love scenes. Just how it ends is undetermined. Even this much of the plot is clear only after quiet analysis.

Miss Tanguay as Carlotta, the Sambo girl, so dominated the whole thing that it is hard to say what her work was like. Her first song, "I Don't Care," was a sort of index to her hair, eyes, face, figure and character, in which she confided to the audience that she did not care what they thought about her looks. "I'm for You," of which Melville S. Collins acknowledges authorship, was another confidential song where the spot light helped a great deal. "The Banjo Serenade," in which Miss Tanguay was assisted by the chorus dressed as children, received much applause, and "Eva Tanguay's Love Song," also by Mr. Collins, got the whole audience to humming. Her drinking song, with the assistance of Mr. Collins and George K. Henery, was the biggest hit. Miss Tanguay soaked her hair with champagne and probably ruined her dress during its progress.

The support did well. Melville S. Collins as Raphael Rubens sang one of his own songs, "I'm a Bohemian," and interested the audience with some piano music. George K. Henery as Henri Du Pont worked to keep up with Miss Tanguay and stood a good many hard falls. Harry Lane, in the role of Willie Runabout, was fair in his comedy work and sang a toreador song so well that the audience wished he would sing again. Arthur O'Keefe as Angelo Martini, a ballet master, was agile and athletic and appeared to be able to dance. Marie Gribben, who played Celeste Du Pont, sang well—much better than she spoke or acted. The three numbers given her were heartily encored. Florence Morrison as Madame Martini, she circus queen with aspirations for grand opera, did the best character work in the piece, playing a burlesque part with just enough seriousness to give it value. The small chorus was well dressed and sang fairly, though hardly loud enough.

Miss Tanguay and her Sambo Girl are not good enough for Broadway perhaps, but they do not bore one and out of the city they should find much favor. This week, In New York Town.

Belasco—Du Barry.

David Belasco revived Du Barry last week for fourteen performances with all the sumptuousness that marked the first production of the piece. As was the case in the revivals of Adrea and Zaza, Mrs. Carter showed that she had continued the study of the role and put into it increased vigor. Her support, almost entirely changed since the first production, also met with the approval of large audiences. Charles A. Stevenson was seen again in the role of Louis XV, the character that he originated. Leonard Cooper again played the Duc d'Aiguillon, and W. T. Bune, H. G. Carlton, and Eleanor Stuart appeared in their original roles. The cast:

Louis XV	Charles A. Stevenson
Comte Jean Du Barry	Francis Powers
Comte Guillaume	Fred Bamford
Duc de Brissac	Herbert Millward
Cosse-Brissac	Charles A. Millward
The Papal Nuncio	Tefft Johnson
Duc de Richelieu	Harold Howard
Maupeou	H. G. Carlton
Terray	Marshall Welch
Duc d'Aiguillon	Leonard Cooper
Denys	Frank Westerton
Lebel	George Harcourt
M. Labille	Gilmore Scott
Vaubernier	James Linhardt
Scalo	J. D. Jones
Zamore	Frankie De Gee
Flute player	A. Joly
Valroy	William Shay
D'Altaire	Edward Brown
De Courcel	H. F. Koser
La Garde	W. T. Bune
Fontenelle	F. H. Evans
Renard	Charles Wright
Citizen Greive	J. W. Carroll
Marac	Ernest Dale
Denisot	H. G. Carlton
Tavernier	Lydian Durrett
Gomard	J. A. Butler
Hortense	Maria Davis
Manon	Belle De Gee
Julie	Grace Noble
Leonie	Hazel Neason
Nichette	Zara Delaro
Juliette	Marion Seeley
Marquise de Quesnoy	Lizzie Conway
Sophie Arnauld	Calla Roberts
The gypsy hag	Miss Davis
Mademoiselle Le Grand	Bertha Carlile
Mademoiselle Guimard	Eleanor Stuart
Madame La Dauphine	Edna Griffin
Marquise de Crenay	Corah Adams
Duchesse d'Aiguillon	Amie White
Princess Alixe	Miss Leonard
Duchesse de Choisy	Sadie Tillotson
Marquise de Langers	Florence Neason
Comtesse de Marsan	Lillian Sanborn
Sophie	Laura Osborn
Rosalie	Miss Adams
Cerisette	Estelle Porter
Jeanette Vaubernier	Mrs. Leslie Carter

At Other Playhouses.

FOURTEENTH STREET.—Nancy Brown, with that dainty little comedienne, Mary Marble, in Marie Cahill's old part, aroused much enthusiasm at the Fourteenth Street Theatre last week. The piece has lost no whit of snappiness in its career on the road, and aided by the fact that the company was possessed of singing ability unusual in organizations of its class it met with decided success. Mary Marble in the title-role revealed a piquant humor united with a vivacity and go that brought chuckles from all parts of the house all the time she was on the stage. The two songs which she sang and a trio in which she was assisted by William C. Mandeville and Robert Harty provoked many encores. Mr. Mandeville's make-up as the Bey of Ballyhoo was good and several times he almost became funny. The same might also be said of Ben Lodge as Socrates Finis. Osborne Clemson as Mara Mustapha flourished his sword in the manner usually affected by musical comedy princes, while Robert Harty as Noah Little was amusing and won favor with his song "Making Eyes," in which he was assisted by a chorus of four young women who danced like veritable bacchantes. Of the four noblemen David Andrada as the Englishman was the best, with Frank Craven as the Frenchman a close second. The Russian and the German were played by E. W. Lewis and Johnny Johnson, respectively, and Rose Barnet was Princess Barboo. Florrie Clements as Muriel was most acceptable and her duets with Mr. Andrada were sung in a good soprano. A drinking song by William McGirr showed him to be possessed of a voice and manner worthy of something better than a place in the chorus. This week, The Curse of Drink.

PROCTOR'S FIFTH AVENUE.—The Banker's Daughter was revived last week and Frances Starr walked off with the honors by her extremely interesting performance of Lillian Westbrook. Amelia Bingham and Isabelle Evesson alternated in the role of Mrs. Brown and both gave good accounts of themselves. Charles Richman as John Strebelow, Harold Hartsell as Laurence Westbrook, Charles Abbe as Phipps, J. H. Gilmour as Harold Routledge, Gerald Griffin as Mr. Babbage, and the other members of the stock company acquitted themselves creditably. The prices were reduced last week and the result was an increased attendance. This week's attraction is The School for Scandal.

JOE WEBER'S THEATRE.—Margaret Pitt has succeeded Grace Kimball in the important role of Princess Alice in The Prince Chap. She has beauty, charm and a vibrantly thrilling voice of musical quality. This piece contributes unusually to the higher pleasure of those cultured people who prefer the best in dramatic art. Mr. Lawrence has made arrangements to fill time every year at this house with a dramatic season while Mr. Weber takes his musical organization on the road. Last week witnessed the celebration of the fiftieth performance of this charming play.

MURRAY HILL.—At the Murray Hill Theatre last week P. Aug. Anderson repeated his fine impersonation of the leading role in Charles E. Blaney's The Curse of Drink, recently seen at the New Star. Prominent in his support were Henry P. Nelson, William Clifton, Ogden Wight, Harry Winfield, Baby Minerva, and Blanche Shirley. Others who appeared were George W. Kerk, Nell Florence, the Electric Comedy Four, Herman H. Gross, Roy L. Baker, and Esmer Cornwall. This week the Russell Brothers in The Great Jewel Robbery.

PROCTOR'S 125TH STREET.—The Still Alarm proved a big drawing card last week and suited the patrons to a dot. The production was adequate in every way, the engine house scene being especially good. William J. Kelley as Jack Manley, Paul McAllister as John Bird, Sol Aiken as Doc Wilbur, James E. Wilson as Franklyn Fordham, Beatrice Morgan as Eleanor Fordham, and Agnes Scott as Cad Wilbur shared in the applause. The olio included Stuart Barnes, Marie Laurent, and Les Zamacois. This week's attraction is The Climbers.

GARRICK.—Arnold Daly has decided to replace John Bull's Other Island soon with Bernard Shaw's play, Mrs. Warren's Profession, for an indefinite run, beginning on Oct. 30. It is his intention to use John Bull's Other Island on his road tour. He will not abandon it entirely, in spite of its doubtful reception in New York. Mary Shaw will play the role of Mrs. Warren in the coming production. Among the other members of the company, besides Mr. Daly, will be Messrs. Findlay, Farren, and Tyler, and Chrystal Herne. The house is dark this week.

STAR.—The Queen of the Highbinders, Paul Siomer's exciting melodrama, drew crowded houses at the Star Theatre last week. In the cast were George E. Whitaker, Morris Burr, C. W. Travers, Louis Hartman, Paul Burns, Phillip Carroll, Percy Smith, Samuel Reid, Walter Britton, William E. Thomas, Harry Williams, John A. Laurence, Lorna Elliott, Leila E. Davis, and Sadie Fields. This week, The Way of the Transgressor.

THIRD AVENUE.—Fighting Fate, with Anna Blancke as Larry Stewart, played to good business at the Third Avenue Theatre last week. Jessie Mae Hall in The Street Singer opened a week's engagement last night.

YORKVILLE.—The Yorkville Theatre Stock company appeared in The Sign of the Four last week, with Eugene Moore as Sherlock Holmes and Mabel Montgomery in the leading female role. This week, The Two Orphans.

METROPOLIS.—Marching Through Georgia, which had its premiere at another New York house a few weeks ago, was the bill at the Metropolis Theatre last week. This week, A Rocky Road to Dublin.

LEW FIELDS'.—Blanche Ring's place in It Happened in Nordland at Lew Fields' Theatre last week was taken by Paulina Frederick and in the burlesque of The Music Master by Georgia Laurence.

THALIA.—Shadows of a Great City pleased large audiences at the Thalia Theatre last week, with Sadie Connelly at the head of the company. This week's bill, For His Brother's Crime.

AMERICAN.—My Tom-Boy Girl, with Lottie Williams, was a pleasing attraction at the American Theatre last week. This week's bill, Eva Tanguay in The Sambo Girl.

HARLEM OPERA HOUSE.—Raymond Hitchcock in Easy Dawson played to good attendance at the Harlem Opera House last week. This week The Prodigal Son is the attraction.

PRINCESS.—The Thursday matinees of Zira, at the Princess Theatre, have been discontinued, owing to the strain on Margaret Anglin. At the evening performance last Thursday Miss Anglin fainted three times.

JEROME K. JEROME LECTURES.

Before a good audience Jerome K. Jerome made his first American appearance as a story teller and reader on the afternoon of Oct. 17 at the Empire Theatre, New York. His seriousness of countenance and deliberateness of action helped much toward the effect of his efforts and the appreciation of his humor, that has been so popular in this country when delivered via his books and plays. The portion of his gray hair that is not missing is parted in the middle and bunched over his ears, around a close shaven, rosaate but almost clerical countenance that surmounts a rather stocky body. The listeners enjoyed hearing his natural reading of his work and effortless telling of anecdotes. Altogether it was a mildly pleasant and harmless afternoon. The best thing Mr. Jerome said was: "I have met thousands of American wives in Europe, all of them delightful women. I cannot understand why your American husbands do not sell out their businesses and go to Europe to renew old acquaintances with them."

ACTRESS SHOT BY ADMIRER.

A strange tragedy occurred during the performance at the Eldora Theatre, Nantes, France, recently, when a lieutenant of infantry murdered one of the actresses by shooting her through the head with a revolver. The victim, Rose Noel, who was only twenty-two years of age, had lately received several letters from the lieutenant warning her of his intention to kill her if she persisted in rejecting his advances. For fully an hour after the tragedy the murderer kept an enraged crowd at bay with his revolver, and at last declared that he would submit to arrest if he could be allowed to gaze once more upon the face of the woman he adored. The privilege was granted, and the lieutenant, bursting into tears and sobbing loudly, suddenly placed the revolver to his head, but the bystanders knocked his arm at the moment and the bullet buried itself in the ceiling. The officer is in custody, in a state bordering on insanity.

ENGAGEMENTS.

Jack Yount and Pearl Havlin, for Human Hearts, Western.

Charles Halton, by Frank Perley, for character comedy part in The Winning Girl.

Jane Stuart, for ingenue in Monsieur Beaucaire.

H. S. Daniels, as business manager of The College Widow, Western.

Marinion Stone, by Ollie Mack, for Hoity Toity.

IN OTHER CITIES.

SAN FRANCISCO.

Eleanor Robson in Merely Mary Ann is the hit of the week at the Columbia 9-16. San Franciscans have always been interested in her theatrical successes for the reason that she first appeared on any stage in this city, seemingly only a few years ago. Miss Robson has now come to us as a full fledged star, and her reception on Monday night was an ovation. The play will go all next week. On Thursday, 12, Miss Robson gave a matinee performance of Browning's In a Balcony to a large and interested audience.

The Alcazar's new co. appeared in What Happened to Jones this week, 9-16. This clever comedy has been seen here many times, and has always proven as successful as it did on Monday night at this house. Lenore Kerwin, the new ingenue, was the hit of the performance as the Swedish slavey, her make-up being an artistic conception. Mr. Waldron as Jones appeared to good advantage. Miss Moore gave an intelligent performance. Mr. Maher was very funny, and the balance of the cast was excellent. Next week, The Crisis, which affords Miss Moore the best opportunity she has had this season. Miss Waldron should be very attractive in the play.

Sam Devere's Burlesquers at the California 9-16 put on a very good performance. The two funny farces introduced some clever singing and dancing. The girls are pretty and sing well. Next week, May Howard's Big Show comes, and will surely prove a great drawing card.

The Tivoli Opera House is having nothing but success with its grand opera season. This week's operas, 9-16, were all given to packed houses. Madame Tetrazzini gave two performances of Somnambula with marked success, one of Traviata and one of Barber of Seville. Salassa was the feature of the Pagliacci performance, and Salasse's great triumph came on Friday and Saturday night in Otello. Gregoretti did fine work in The Barber. Next week, Alice Gilman, a native daughter, just returned from Europe, will make her first appearance in Carmen. The other operas will be repetitions.

At the Majestic 9-16 Barney Bernard was seen in the rattling good comedy, Humbug. Mr. Bernard quite surprised his friends in his fine portrayal of the role, one which was entirely new to him. The co. did excellent work, and rendered valuable support. This is Mr. Bernard's last week with the co. He is to go East soon to play an important role in a New York production. Next week, The Neills in Janice Meredith.

It was yesterday announced that Mr. Bishop, of the Majestic Theatre, and the Liberty Playhouse in Oakland, had obtained the lease of the Central Theatre, so long under the management of the Belasco and Mayer. It is understood that a lawsuit will be the result of the change.

The Grand Opera House has a great card in the clever performance of The Sultan of Sulu 9-16. The houses have been packed to the doors, and the players have all received individual praise. Albert Maher, the comedian, who appears as the Sultan, is not much of a comedy singer, but his work is excellent. Harriett Sheldon as the up-to-date girl is a character well drawn, and the work of Nellie Nichols as Chiquita is one of the very bright spots in the performance. Next week, In Old Kentucky.

The famous Kentucky melodrama, The Whitecaps, was the bill at the Central 9-16. This startling play is by Owen Hall, and is a real thriller. Hershall Mayall has a role that gives him opportunity for courageous action, and he is never better than when in such roles. Miss Elsmere, who has become a great favorite at this house, was also seen in a pleasing role. Shumer was a prime villain, and was given a big hand upon his appearance, as he had been recently loaned to the Alcazar to play an important role. The scenic effects were marvelous. The co. was good. Next week, Tracked Around the World.

Alfred Metzger, the editor of the San Francisco "Musical Review," is monthly writing a very interesting continued article on "Music and Theatricals of Forty Years Ago in San Francisco." His paper is greatly in demand, for his interesting criticisms are unbiased and praise is given where it is due.

OSCAR SIDNEY FRANK.

MILWAUKEE.

The Alhambra was well filled with a thoroughly satisfied audience 15, the attraction being My Wife's Family, a bright musical comedy interpreted by a clever co. with numerous vaudeville features introduced. Judging from the applause which greeted the performance, it bids fair to enjoy a successful run. Arthur Dunn and Frank Beamish ensayed the principal roles, in which they were ably assisted by Minnie May Thompson, George Gale, Maidie Wemsley, Lillian Northrube, Tom Linton, Mabel Gray, and the Dorothea Sisters. I. O. U. 22-28.

The Belle of the West was the current attraction at the Bijou, opening 15 to a big house. The performance was well worth seeing, and elicited hearty applause. The production is a combination of musical comedy and melodrama. It is splendidly staged, and a strong cast headed by Florence Bindley did full justice to the work, which tested the versatility of the players to the utmost. Miss Bindley scored a gratifying hit, and excellent work was offered by Jack Henderson, Joseph Greene, Joseph Herbert, Jr., the two Powers, Marion Littlefield, George 2. Jackson, and Harriette Keyes. Joe Welch in The Peddler 22-28.

The Thanhouser co. scored another marked success at the Academy 15 in Pretty Peggy, which afforded the charming leading woman of the co. an opportunity of which she took full advantage, and taxed the efforts of the other members of the co. to no small degree. Evelyn Vaughan cannot be too highly praised for her admirable conception of the title-role. The other parts were all well handled, Edgar Ranne making a handsome and pleasing David Garrick, and excellent portrayals being offered by A. H. Van Buren, Joseph Dailey, R. Sheldon Lewis, De Witt Jennings, Corinne Cantwell, Mable Carruthers, Eugenie Dubois, Rodney Ranous, Josephine Janechek, and Emma Smith. The play was prettily staged and much enjoyed by a large audience. The Pillars of Society 22-28.

The Sho-Gun was again seen and enjoyed at the Davidson by a large number of musical-comedy lovers 15. The performance was satisfactory in all respects, and the piece was handsomely staged. John E. Henshaw, of course, was applauded to the echo. In the well chosen cast praiseworthy renditions were given by Thomas C. Leary, Agnes Caine Brown, Isabelle D'Armond, Genevieve Day, Douglas Ruthven, and May Tewbrook. A well trained chorus, good to look upon, did a large share of the work, and the costumes and other accessories were fully up to the standard formerly set. The School Girl 19-21. Francis Wilson 22-28.

An exceptionally large and appreciative audience witnessed the first musical production at the Pabst Theatre this season 15, when Die Durchgaenger (The Runaways) was presented by the Wachsner Stock co. in an artistic and thoroughly enjoyable manner. The book was written by Berthold Sherotta, a member of the German Stock co., and the music is by Eduard Klueppel. The performance was a great success, and the piece made a most favorable impression. Burton Holmes continued his annual lecture series at the Pabst 17 before a crowded house. The Geezer of Geck will be the attraction 19-21.

Edgar Ranne has resigned his position as leading man of the Thanhouser co. to accept a like engagement with the Grand Opera House Stock co., New Orleans. The announcement of Mr. Ranne's departure caused the most sincere regret among all classes of theatregoers here, his popularity during his long engagement under Manager Thanhouser in Milwaukee having been earned by conscientious study and unremitting effort to please. It can truthfully be said that no actor having occupied a similar position in this city ever won so many genuine friends. A. H. Van Buren will succeed Mr. Ranne as leading man.

CLAUDE L. N. NORRIS.

PORTLAND, ORE.

The event of the week, theatrically speaking, was the splendid reception accorded Florence Roberts at the Marquam Grand 12 upon the initial production of the new play, Ann Lamont, with the following cast: Lillian Armsby, Whitney; Max Figman, Grant Dudley; Robert McWade, R. Stonedge Smythe; Norah Lamison, Rose Masters; William Thomas, Gorsscople; Florence Roberts, Ann Lamont; Lucile Yorke, Claire Lamont; H. S. Northrup, Leon Richmond; Florence Robinson, Mrs. Lawrence; David Young, John Masters; Lucius Henderson, Gordon Titus; Mercedia Esmonde, Louise Lamphere; Clifford Leigh, Lord Ashley; W. R. Spencer, Hawkins; Wilbur Hudson, Landon. No more enthusiastic and friendly audience could have been gathered together to encourage any artist than this occasion afforded, and the many outbursts of acclamation were as hearty as the admiration of this Pacific Coast favorite is sincere. In Old Kentucky opened the week at the Marquam, and, as of old, scored a big financial success; the principals during this visit were Frank Dayton, H. Bradley, George Mitchell, Marion Shirley, Alice Walker and May Anderson. The Tenderfoot comes to this house 16-18, to be followed by Ben Hur 19-25.

The Fortunes of the King 9-15 was the bill at the Belasco, and made money for the managers as well as reputation for the members of the co. White Whittlesey made his first appearance at this theatre with this co., and it is not too much to say that he at once made a place for himself as a bright particular star among romantic actors. In the role of Jane Lane, Lillian Lawrence could not have chosen a better dramatic vehicle to present her many sided ability. The critics report her truly as winsome, intelligent and artistic. John Sainpolis in the heavy and Clarence Montaine and Frederick Sumner, of the supporting cast, were particularly good. Sheridan or The Maid of Bath will be the attraction for the week commencing 16.

The May Howard Burlesque co., in Mademoiselle Fi Fi and The Rounders, made a merry week at the Baker, and kept up the record of house-filling performances that has obtained at this house all this season. Next week The Star Show Girls.

Uncle Josh Perkins was the "rube" show at the Empire 9-14 and did a heavy business with the gallery. Not the least attractive part of the performance were the antics of the street band, given daily. Next week, beginning 15, Honest Hearts.

The Lewis and Clark Fair closed in a blaze of glory 14. Unlike some of the great fairs of more pretentious cities, this exposition will close with a handsome balance on hand and all debts paid to date. The small towns of the Northwest will now be experiencing an avalanche of trail performances wending their way Eastward.

JOHN F. LOGAN.

COLUMBUS.

In connection with the statement made in this column some few weeks ago, that in all probability Columbus would soon have a burlesque house, the occasion is now propitious to announce the fact that contracts have been signed by and between the theatrical firm of Burt, Weber and Wood and Lincoln Fritter, of this city, for the construction of a concrete theatre building on West Broad street, to cost not less than $125,000. J. M. Brown, representing the firm, was in this city for several days nearly a week ago and it was at that time that arrangements were completed. F. H. Johnston is the architect selected to plan the building, which will be a model of beauty and being entirely of concrete will pose as a distinct novelty, there at this time being only three or four theatre buildings in the country composed of this material. Burlesque and musical shows of a high quality will be played and the house is to be ready for the first attraction by August 20 next.

The Genius and the Model, with W. G. Stewart and Edna Goodrich, was the attraction at the Southern 17, 18. The piece is in its first week and with some pruning will score. Henry Woodruff was well cast and played with his usual power and excellence. John Blair in Winston Churchill's The Crossing is booked for three performances commencing 20.

The Altar of Friendship was revived at the popular Empire this week, with Frank Camp and Myrtle May playing opposite leads. Mr. Camp revealed his versatility in rendering his conception totally different from the version of his predecessor and acted Richard Arbuthnot with well directed distinction. Miss May has established herself a popular favorite and throws herself into her work with enthusiasm. Miss Laache played the tearful, wronged girl and demonstrated quite an ability in a part entirely foreign to her line. The occasion was particularly notable inasmuch as it was the first appearance of Margaret Kenmare, who established herself at once in an emotional role. The women who have preceded her have been a little short when it came to dealing with one's tear-stops.

The Eye Witness and One of the Many filled out the week at the High Street and drew good business throughout. Mabel McKinley in The Parson's Wife finished a three days' engagement at the Grand Wednesday 18.

Cecil Fanning, who is Columbus' favorite baritone soloist, will shortly be heard in recital, assisted by Wanda Follett Granger, with Harry Brown Turpin at the piano. Mr. Fanning, accompanied by his teacher, Mr. Turpin, sang at a number of important events in the East during the Summer and the occasion of each appearance became almost an ovation.

JOSEPH R. HAGUE.

INDIANAPOLIS.

It is doubtful if a better play will fall to our lot this season than The Squaw Man, presented by William Faversham at English's for three performances 12, 14 to large, fashionable and delighted audiences. The Land of Nod, with a bunch of pretty chorus girls, a good co. headed by that clever originator of parts, William Norris, opened a three days' engagement at the same theatre 16, to a large audience that showed its satisfaction by generous applause. The saxaphone speciality, given by Knox Wilson, was one of the big hits, as was the work of the Madcap Ballet, seen here before in vaudeville. Walter Stanton as the Giant Rooster in his fight with a game cock was very funny. William Norris, Tom Armstrong, Alice Dovey, Olive Vail, and Beatrice Mackenzie were strong favorites. The best of the musical numbers, which are not particularly pretty or catchy, are The Same Old Moon, Bonnie, and My Cinderella. The stage settings were attractive. Hara Kendall in The Barnstormer 20, 21. The Crossing 22-25. Alice Fischer 26. Thomas Rose 27, 28. Frank Daniels 30, 31.

Her Wedding Day, presented by a capable co., including Grace Hopkins, Jessie Lassing, Elberta Roy, Daisy Chaplin, William H. Clark, Harry S. Sheldon, Alexander G. Carlton, Frederick Maynard, and David Davis was the attraction at the Park 13-14. Lovers and Lunatics 16-18. The Millionaire Detective 19-21. Confessions of a Wife 23-25.

East Lynne is the attraction at the Indiana the current week.

Friends of J. Sherrie Mathews, formerly of the team of Mathews and Bulger, are starting a sick benefit fund for him. Plans are also on foot for a big ball in Tomlinson Hall at a date to be arranged later for his benefit. Mr. Mathews has been in Indianapolis with relatives for three years. Charles Zimmerman, manager of the Empire of this city, has been made trustee of the fund.

Mr. and Mrs. Rudolph Koster, of this city, have gone into vaudeville. They opened their season in Minneapolis last week. Both are well-known musicians here, Mr. Koster being a violinist of some note and Mrs. Koster an organist, pianist and singer. They are playing under the name of the Calbulas.

Ida Brooks Hunt, who sang the leading role in Woodland last season, is spending three weeks with her husband, Dr. George Hunt, at his home in this city.

Hamilton Coleman, stage-manager, and Lena Shaw, one of the chorus girls of The Land of Nod co., were married 16.

PEARL KIRKWOOD.

KANSAS CITY.

The big event in the amusement world in Kansas City the week of 16-21 was the eleventh annual Horse Show, which was held, as usual, in Convention Hall. This season's event brought together the finest specimens of the horse family ever exhibited in our city, which in itself is saying a great deal, as former shows here have ranked with the best in the country.

Home Folks, as presented by an excellent co. at the Willis Wood 15-21, deserved better patronage than it received, the Horse Show, however, proving a stronger attraction for the amusement seeking public. Edwin Arden headed the cast of very capable people, who presented the play, and deserves great praise for his forceful impersonation of a character that might have been easily overdone. Archie Boyd was responsible for much of the comedy, while Arthur C. Sanders, Mary Ryan, Kate Lester, and Mabel Brownell also deserve praise. Frank Daniels 15-21. Tim Murphy 22-28. Walker Whiteside 29-28.

Lew Dockstader appeared at the Grand 15-21, and as might be expected was a great favorite here, and played to large audiences. The show this season is even better than ever, while the co. includes many of the old favorites. The Filibuster 22-28.

A Wife's Secret opened to two big audiences at the Auditorium 15, and business will doubtless be good throughout the week. A capable co. presented the play in a most satisfactory manner and was much applause. Shadows on the Hearth 22-28.

The Gillis Theatre, which is the acknowledged home of the melodrama in Kansas City, had a gay old city the week of 15-21 when Happy Hooligan's Trip Around the World held the boards at the house. The piece, which comes very near being a musical comedy, was a most popular attraction and played to good business. Gus Bruno played the title-role, and caused no end of amusement, while the supporting co. proved very satisfactory. Young Buffalo, King of the Wild West, 22-28.

During Emma Eames' short stop here on her way to San Francisco she requested the press to announce that she would allow the public to choose the selections for her concert at her forthcoming engagement Nov. 10 in Convention Hall. She seemed very much pleased at the prospect of singing in the big auditorium.

Babes in the Wood, the first of the theatrical attractions to be seen in Convention Hall, will be seen here some time in November.

D. KEEDY CAMPBELL.

LOS ANGELES.

The event that has attracted the most attention in theatrical circles for many a moon past was the benefit for the sick actor, Thomas Oberle, which took place on Tuesday, Oct. 10, at the Belasco Theatre. Every one admired Tom and had a warm spot in his heart for the unfortunate man. The Orpheum, Burbank, Grand Opera House and Belasco forces were right to the front with the best they could offer, and in addition Lillian Burkhart, Max Heinrich and Mackenzie Gordon, the famous English tenor, contributed, and concluding, the third act of Old Heidelberg was put on, with Oberle himself appearing as Lutz. This was the climax, and at this point a tremendous ovation was tendered the actor. The audience shouted, whistled, cheered and showered the stage with flowers. After silence had been restored the sick man came to the front and made these few remarks in a sadly hoarse voice: "There's nothing for me to say, and, besides, you couldn't hear me if I said it. May God bless you, and thank you each and every one." Over $2000 was netted, and Mr. Oberle has left and will be for the present on a ranch about thirty miles from Phoenix, Ariz.

The Mason has been dark 9-14, but for the coming week Ethel Barrymore in Sunday 16-18 and The Girl from Kay's 19-21.

At Morosco's the patrons had the pleasure of a double bill 8-14 in the shape of Three Men in a Flat and The Great Interrogation. These two plays offered splendid entertainment, and the sincere work of Harry Duffi and Mr. Desmond, as well as the Indian character parts of Phoss McAllister and Jane Kolton, deserve special praise. Next week The Forbidden Marriage will be the bill.

Audrey at Belasco's 9-15 served to draw the regular patronage and this excellent co. did its best to make much out of the play. A Fool and His Money will be the play 16-22.

The Grand offered a melodrama 8-14 under the name of Escaped from the Harem, and of course any such sounding title would prove a big drawing card for a certain class of people. Queen of the Highway 15-21.

Out at the Chutes Chiffarelli's splendid band is rendering daily concerts both afternoon and evening to admirers of high-class music.

Paine's Last Days of Pompeii has been running during the past week at Prager Park and the attendance has been enormous.

DON W. CARLTON.

PROVIDENCE.

At the Imperial 16-21 the Imperial Stock co. appeared in Mrs. Dane's Defense. It is an exceptionally strong play, and was presented in a pleasing manner. As Sir Daniel Carteret William Courtleigh was seen to advantage. It was a difficult part, but nevertheless he was at home and gave a very fine interpretation. Eugenie Hayden was effective as Mrs. Dane and J. Heron Miller as Lionel. Viola Burton as Janet, Katherine De Barry as Mrs. Bulson Porter, and Isabelle Abearn as Lady Eastney were well suited for their parts. Good business. Lord Chumley 23-28.

Again we had David Harum at the Empire 16-21, presented in the same fine manner by William H. Turner and a very good co. Mr. Turner was greeted by large audiences, and his portrayal of David was a delight to every one. Norma Winslow as Mary Blake, Gideon Burton as Zeke Swinney, Pliny F. Rutledge as Chet, C. H. Carlton as Dick Larrabee, and Effie Germon as Aunt Polly contributed much toward making the production enjoyable. Thomas E. Shea in repertoire 23-28.

The Tuesday afternoon performances at the Imperial will during the balance of the season be known as professional matinees.

An unusual departure will be taken by Managers Spitz and Nathanson at the Empire Theatre for the week before Christmas, when the Empire prices will be lowered for the first time, and James Kennedy, the popular comedian of the Empire Summer Stock co. of the last few years, will be seen at this house at Summer prices. At the close of the Summer season Mr. Kennedy went out with his own co. under the management of Spitz and Nathanson, and is reported as doing a very good business.

After the matinee 17 at the Imperial Eugenie Hayden held a reception on the stage to the ladies present. The guests were presented by Mr. Courtleigh, and Miss Hayden was assisted in receiving by the other members of the Imperial Stock co.

The Shamrock's Irish Band from Dublin, assisted by Lilya Powell, the Irish soprano, gave a sacred concert at the Empire Theatre evening 15 and drew a large house.

HOWARD C. RIPLEY.

MONTREAL.

Duke of Killiecrankie opened to a fair house 16. Owing to the canceling of Bertha Ang the theatre will be dark next week: Oct. 30-Nov. 4: The Prodigal Son.

Creston Clarke appeared at the Academy 16-21 in Beaucaire. This is Mr. Clarke's first visit to Montreal, but it is to be hoped that it will not be his last. He proved himself a finished actor and made a most favorable impression. The play was beautifully staged and costumed. Oct. 23-28: Mr. Hits and I.

Les Pauvres de Paris (The Streets of New York) was the bill at the Francais 16-21 and a good performance of this popular melodrama was given. Paul Cazeneuve appeared in his successful impersonation of Plantrose (Badger). In which he has before proved his capabilities. George Dase was very amusing as Piquet Fils and Madame Estelle Myriel made the most of Antoinette Bay. Some clever specialties were introduced, notably the singing of Charles Gauthier, and the fire scene was one of the most realistic ever put on the stage in Montreal. Oct. 23-28: Napoleon.

The company at the Nouveautes gave a fine performance of Monsieur and Barbara's Vie de Boheme 16-21. Helene Gaudy scored a big hit as Mimi. Mademoiselle Blondin was a charming Musette. M. Dumaine did capable work as Rodolfo, while Mesdames Prevost Delorme and Charlotan gave clever characterizations of Rodolfo's Bohemian friends. Oct. 23-28: La Prince Zilah, by Jules Claretie.

L'Enfant de Regiment made an interesting bill at the National. F. Leonhard gave a fine performance of Marechal Saxe and M. Hauterive was a capital Marquis de Rencourt. Francine Vasse as Julien, the child of the regiment, was all that could be desired. J. P. Filion as Jean Durand and Mademoiselle Bureau as his sweetheart, Pyrenine, looked after the comedy end of the play and Mademoiselle Vebry did good work as the persecuted Juliette. Oct. 23-28: Les Orphelins de Pont Notre-Dame.

The Alcazar Beauties gave a good show at the Royal. The Misses Rawtelle and Seven, Riley and Mathews, and Charles B. Wood are the chief features.

W. A. TREMAYNE.

NEW ORLEANS.

The management of the Greenwall Theatre presented the Transatlantic Extravaganza co. in the Pirates of Panama 16-21. The usual comical tactics that pervade musical comedies were in evidence and the many people in the co. labored hard to please. The girls, costumes, and scenery were fair to look at, while the singing and dancing were of a lively kind and the vaudeville features introduced during the play were of a high order. Among those who deserve mention are Fulgura, Warsaw Brothers, Leonard and Bennett, Reed and Wilson, Dancing Hall and Helen Parr, and Byron and Langdon. The one-act farce entitled The Ladies' Tonsorial Parlor was a side splitter and made a big hit. Good crowds were in attendance during the week. Santa-Santley co. 22-27.

Dorothy Vernon of Haddon Hall was the drawing card at the Grand Opera House 15-21, and both play and players scored successfully. Mary Nelson Hall in the title-role was the winsome and willful girl whom we recognize in the novel, and her charming personality added in a great measure to its success. Frank Sylvester played the leading part intelligently and Louis Morrison, Lillian Dix, Julia Booth, and Maurice Wilkinson were all up in their parts. The costumes and scenery were particularly attractive, and the play ran smoothly during the week. The Royal Box 22-28.

The Baldwin-Melville Stock co. at the Lyric Theatre presented The Holy City 15-21 to customary large business. The many splendid opportunities for scenic effects and gorgeous costumes were made the most of and the Biblical story was intelligently and beautifully told. Miss Thais Magrane, Lester Lonergan, John T. Dwyer, Thomas Findlay, L. O. Hart, Helen Ray and Ora Waldrop were prominent in the cast. M'liss 22-28.

The Glick Stock co. closed a one week engagement at the Elysium Theatre 15. The management announces that owing to quarantine regulations the theatre will remain dark until 22.

The Crescent Theatre, with Al. G. Fields as the attraction, opens 22.

J. MARSHALL QUINTERO.

BUFFALO.

Otis Skinner in His Grace de Grammont was at the Star 16-18, and while the play did not give him the opportunity as "the harvester," it pleased fair audiences. Of the support, the women of the cast were very good, especially the work of that sterling actress, Jennie A. Eustice. Marion Abbott also deserves special mention.

That inimitable comedian, Digby Bell, and an excellent supporting co. kept capacity houses in roars of laughter at the Star 19 20, presenting The Education of Mr. Pipp.

John and Emma Ray in Down the Pike did very well at the Teck week 16 and gave a fair performance. Next week, Mabel McKinley, and the advance sale is very large.

Every Irishman in Buffalo must have been at the Lyceum week 16, judging from the capacity houses. Robert Emmet, played by the Baldwin-Melville co., was the magnet, and it was the most ambitious undertaking of this co. All the parts were well cast, and the work of Jack Webster in the title-role stood out prominently. Edna Archer Crawford as Sarah Curran gave a sweet, sympathetic interpretation to the character.

Lillian Mortimer was seen in her latest play, No Mother to Guide Her, at the Academy week 16, and it proved to be a thriller from start to finish. Miss Mortimer was good, but same cannot be said of many in the co.

Harry Cullignon, a Buffalo boy and formerly a member of the Singing Four, was in town with The Rays as business-manager of the co.

Goff Phillips, comedian, has made the hit of his career with A Trip to Egypt co., playing one of the principal parts.

Robert Lacy was in town during the past week, having severed his connections with Klaw & Erlanger Strong co.

P. T. O'CONNOR.

NEWARK.

At the Empire 16-21 we are again favored with a new play. Ireland—1798, a historical comedy-drama in four acts, by C. and N. Jordan, had its initial production 16 and was greeted by a good-sized audience. The play scored an instantaneous and emphatic success. The company is a large, competent and capable one. Lloyd Bingham, the star of the occasion, was excellent. Following is the cast: Dermot Fitzgerald, Lloyd Bingham; Lord Castlereagh, A. S. Lipman; Hugh More, Joseph Allen; O'Neil, William Herbert; Larry Flynn, James Grant; Westcott, Harvey Cassidy; Pipa, F. X. Hennessy; Celia, Elizabeth Mercier; Lady Castlereagh, Lizzie Leigh; Molly, Lois Arnold. Sarah O'Neil, Maggie Breyer; Abbess, Katie Bruce; Nun, Ada Merserveau; Mrs. O'Grady, Betty Barlow; child, Clara Merserveau.

The Duchess of Dantzic is playing to big and delighted audiences at the Newark Theatre 16-21. Week Oct. 23-28: Raymond Hitchcock in Easy Dawson.

Audiences that tax the seating capacity of Blaney's are witnessing the performance of Eight Bells by the Byrne Brothers and their co. 16-21. Week Oct. 23-28: Queen of the Convicts.

The Way of the Transgressor, a four-act melodrama, in which are introduced ten acting dogs, is drawing well at the Columbia 16-21. A Runaway Boy 23-28. Hearts of Gold 30-Nov. 4.

A novel prize contest is a feature of the week at the Columbia. The prize will be a Landseer pup, reckoned as a cunty little piece of infantile caninity. Six of these pups were born recently to Hooper, one of the dogs taking part in The Way of the Transgressor, and one of them will be given away here. Every person attending the performance is given a number and at the end of the week there will be a drawing. The holder of the lucky number will become the owner of the dog.

JOSEPH F. HARRISON.

SEATTLE.

Ben Hur was the attraction at the Grand Opera House 9-14, and as upon the previous visit of this play it commanded the greatest of interest, and the house was sold out for every performance. The scenic equipment and production were up to the same standard as when seen here before, and the co. was very capable throughout. A novelty for those who had seen the play here before, when Alphons Ethier was cast as Messala, was his reappearance here in the part of Ben Hur. It must be said that he scored emphatic success in both of these parts, and one would scarcely undertake to say which was the better acted. Julius McVickar was very good as Messala. Robert McWade, Jr., as Simonides, Henry Weaver as Ilderim, Charles Rhoyl as Arrius, Mabel Mortimer as Esther, Dorothy Ransmore as Iras, and Averell W. Harris as Malluch may be credited with the best performances of the supporting co.

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York State Folks 15-18. Madame Adelaide Herrmann 19-21. Florence Roberts 22-25. The Tenderfoot 26-28.

The Star Show Girls scored a hit with a packed house at the Seattle 8, and business was large throughout the week. The specialties were all good. The Jolly Grass Widows 15-21. Washington Society Girls 22-28.

Dora Thorne proved a very pleasing attraction at the Third Avenue 9-14, and drew large audiences. Charles Caulkins, George R. Robinson, and Cuba Nihlo headed a capable co. Why Women Sin 15-21. The Taylor-Curtis co. 22-28.

RODNEY D. WHITE.

SALT LAKE CITY.

The Salt Lake Theatre has had a full and good week, presenting The Tenderfoot 9, 10 to good business. Madame Herrmann afternoon and evening 11; light business. She gave us a very clever entertainment this season. The Four Trumpeters made a hit in their musical specialties. One of the few new things granted us, Peggy from Paris, was presented 12-14 to good business. The girls in this attraction are the best we have seen this season. The co., scenery and costumes are very good. Arthur Deagon was welcomed heartily. Olivette Haynes, a diminutive comedian, made a decided hit with her song "Henny." Julia West, Clara Martin, and Minnie Olton each made good friends.

At the Grand there was a treat to lovers of the tramp drama. A Ragged Hero 9-11 and A Thoroughbred Tramp 12-14 pleased good sized audiences.

The Lyric has a good attraction this week in the Ideals Extravaganza co., giving good vaudeville. Katherine Klare, Carrie Franklin, Frank O'Brien, Al. Grust, the Livingstone Family, and Clayton Frye were popular.

The Bon Ton, vaudeville house, now the only ten-twenty in town, has been drawing large and interested crowds.

The Utahna open air theatre succumbed to the cold weather 14 and henceforth only the dancing pavilion will be open until next Summer.

C. E. JOHNSON.

TOLEDO.

The Isle of Bong-Bong was the Valentine attraction 12. The attendance was fair and the chorus captured the house. It was the sprightliest, most energetic co. we have seen this season. John W. Ransone, the comedian, was badly handicapped by the narrowness of the role. John Hendricks and Alice York sang well, but the chorus was excellent. The Crossing drew very light houses 16, 17 and failed to please. The piece is tedious and talky. John Blair and Violet Houk were in the leads, the latter hardly equal to the task.

The Serio-Comic Governess was the Lyceum bill 12-14. Henry V. Donnelly and Nellie Beaumont assume the leading roles, it being Donnelly's first appearance here in a good many years. He is still a very nimble dancer. Miss Beaumont sings and dances in her usual pleasing manner. The Smart Set are always favorites in this city and their engagement 15-18 filled the house at every performance. Dudley, the comedian, is one of the best and Marion Smart is a handsome leading lady who can sing and dance. Another valuable addition to the co. is Ella Anderson who has a beautiful voice. Burts had Ole Olson with Ben Hendricks in the lead 12-14. Secret Service Sam proved to be what the patrons wanted 15-18, and the work of Charles T. Aldrich and co. more than pleased.

C. M. EDSON.

ST. PAUL.

Mrs. Leffingwell's Boots opened 5 for three nights at the Metropolitan and proved to be one of the best comedies presented here for some time. San Toy 8 pleased large audiences for four nights and returned 15 for one night. Frank Daniels came 12 and appeared to advantage in Sergeant Brue. Francis Wilson and capable co. opened 16 for three nights in Cousin Billy, and it proved to be a very neat little comedy. One of the younger artists, Angela Keir, made the hit of the piece. A one-act comedy followed the regular bill. Coming: Mrs. Wiggs of the Cabbage Patch 19. Ethel Barrymore 23. Sho-Gun 26.

Joe Welch in The Peddler opened 8 at the Grand to very large business and pleased. His support was all that could be desired and the stage settings were very satisfactory. A Race for Life opened 15 for a week's stand and was greeted by a packed house. The play is above the average of melodramas, but has the usual race horse scene and the love story and all ends well. Austin Seymore, the ranch owner, was portrayed by Edwin Walter satisfactorily and John Hunter made a good villain. C. Blanche Rice was very clever as Jessie Seymore. The balance of the co. deserve credit for their work.

HARRY O. WILLIAMS.

OMAHA.

The Prince of Pilsen was the offering at the Boyd 12-14, with Jess Dandy carrying off the honors in the title-role. As usual, the piece was well patronized, and the co. met with a series of hearty receptions. Underlined Frank Daniels 17, 18. Piff! Paff! Pouf! 19-21. Home Folks 22-24.

At the Krug Sky Farm 12-14 opened to a fair house that thoroughly enjoyed this beautiful pastoral play. The co. is fine and the scenic effects excellent. Holty Toity 15, 16 drew a series of well filled houses, which showed hearty appreciation of the comedy work as well as of the beauty chorus. Manager Breed has Haverly's Minstrels 22, 23. Rajah of Bhong 24, 25. A Wife's Secret 26-28.

All the Comforts of Home is the offering at the Burwood week of 15, and at least 200 applicants for seats for the Sunday performance had to postpone their visit. The individual members of the co. were most happily placed in this comedy, and the result was a thoroughly delightful performance. Last Paradise week of 22.

J. R. RINGWALT.

JERSEY CITY.

Tom, Dick and Harry, one of the best musical pieces of the season, opened at the Academy of Music 16-23, to very good business. The three stars—George L. Bickel, Harry Watson, Jr., and Ed Lee Mothe—are immense, and kept the audience in a roar during the entire performance. N. S. Wood in Lost in a Big City 23-28. Thomas E. Shea 30-Nov. 4.

The Four Mortons came here for the first time as stars, appearing in Breaking Into Society, a good farce-comedy, full of bright lines. Al. Leech and The Three Rosebuds in Girls Will Be Girls 23-28. Tracked Around the World 30-Nov. 4.

The Ancient Order of Hibernians' benefit at the Bijou Theatre 22. Frank Fogarty, the Dublin minstrel, and John A. Driscoll, singer, will head the bill. Harry Hogan, business-manager and treasurer of the Bijou Theatre, is home sick.

Frank E. Henderson's new co., with Robert Conness as the star in Lieutenant Dick, U. S. A., commenced rehearsals here 17. The season opens Nov. 4 at Peekskill, N. Y.

WALTER C. SMITH.

TORONTO.

The Education of Mr. Pipp at the Princess 17 played to fair sized audiences the first three nights of the week.

At the Grand 17 Me, Him and I, the musical melange, was the attraction, and seemed to take with the crowded house of Tuesday evening.

The bill at Shea's this week is one of the best seen here this season and is filling the house at every performance, the Cutty Family and Lynd being the special attractions.

When the World Sleeps at the Majestic 17 was a melodrama full of amusing and tragic climaxes and played to fair business. The second act, in which the burning of the mill takes place, held the breathless attention of the audience.

The Dreamland Burlesquers at the Star give as good a performance as has been seen here for some time. The chorus is a bevy of pretty girls who possess good voices and their handsome costumes set them off to perfection.

STANLEY McKEOWN BROWN.

MINNEAPOLIS.

Frank Daniels in Sergeant Brue played a successful engagement first half week 9 at the Metropolitan. He was followed by San Toy, which did not do as well owing no doubt to the poor way in which it was presented. This week, 15, we have Mrs. Wiggs, with Madge Carr Cooke in the title-role, and the other parts played by the same excellent co. of actors who were here last season. It is drawing good business. Francis Wilson in Cousin Billy and a one-act play called The Little Father of the Wilderness follows latter half of week. The Sho-Gun 22. Ethel Barrymore 26. Home Folks 29. The Counting Nov. 2.

This season Florence Bindley has a vehicle in keeping with her abilities as an entertainer. The Belle of the West is a musical play of much merit, and gives the star ample opportunities. It played a very successful engagement at the Bijou week 8. Joe Welch in The Peddler is drawing well pleased audiences this week, 15. A Race for Life 22.

Emma Eames will appear at the Auditorium in the near future.

CHARLES M. LANE.

CLEVELAND.

We were treated to a new musical play at the Euclid Avenue Opera House 16-21, with Marie Cahill as the star; both certainly made good, and the piece will be numbered among the season's successes. The piece was well staged and the chorus effective. Robert Edeson in Strongheart 22-28.

Vaughan Glaser's co. gave a fair presentation of The Climbers at the Colonial Theatre 16-21. Old Heidelberg will be the closing attraction of the engagement 23-28.

Pretty Peggy, with Jane Corcoran in the stellar role, was at the Lyceum Theatre 16-21. Miss Corcoran is an actress of much merit, and was supported by a good co. The Seminary Girl 23-28.

A Girl of the Streets was the bill at the Cleveland Theatre 16-21. After Midnight 23-28.

George V. Hobart, one of the authors of Moonshine, witnessed the performance at the Euclid Avenue Opera House 16.

Sousa's Band held forth to two immense audiences at Gray's Armory 14.

WILLIAM CRASTON.

DENVER.

Tim Murphy played a successful engagement at the Broadway 9-14, presenting in an excellent manner A Corner in Coffee and David Garrick. May Irwin in Mrs. Black is Back 16-21. Prince of Pilsen 23-28.

The Volunteer Organist drew crowded houses at the Tabor 8-14. Buster Brown 15-21, to be followed by Holty Toity.

The Merry Makers opened a week's engagement at the Empire 15, with Mlle. Bartollett, M. J. Kelly, Alfred Grant, Sherman and Fisher, Dick Brown, Tom Robinson, and the Exposition Four as special features.

J. C. Lewis in 81 Plunkard will be the attraction at the Curtis 14-21.

MARY A. BELL.

CORRESPONDENCE

ALABAMA.

TALLADEGA.—CHAMBERS' OPERA HOUSE (Joe S. Chambers, mgr.): Murray and Mack in Around the Town 3; large and well pleased audience; fair. Shepard's Moving Pictures 4; small audience; Buster Brown 5; good house and performance. Master Gabriel was too hoarse to finish performance and substitute took his place. The County Chairman 12 delighted good house. Eternal City 19.—ELKS' THEATRE (Charles G. Cooper, mgr.): Al. G. Field's Greater Minstrels opened theatre 3 to largest and most refined audience ever seen here. The Fortune Teller 11 pleased large audience. Libbey Opera co. 20, 21.—ITEMS: After the performance the Elks gave Field's and his troupe a barbecue in the club house.—Business is much better this year; both houses are doing well.

BIRMINGHAM.—BIJOU THEATRE (M. L. Semon, mgr.): Paul Quinn in Mr. Dooley 9-14 to big business. Mason and Mason in Fritz and Snits 16-21.—JEFFERSON THEATRE (R. S. Douglass, mgr.): 'Way Down East 9 to fair business. Frank Deshon in The Office Boy 10, 11 to fair business. Grace Orr Myers 12 in Fortune Teller; poor business. Gabriel 13, 14 in Buster Brown to S. R. O. houses for three performances. Louis James in Virginius, Ingomar, and Richelieu 16, 17. Babes in Toyland 19. The Eternal City 20, 21.

MONTGOMERY.—THEATRE (Hirscher Bros., mgrs.): Al. Field's Minstrels 9 pleased packed houses matinee and night. 'Way Down East 10; good performance; fair business. Louis James in Ingomar and Virginius 14; splendid attraction; fair business. The County Chairman 16. Babes in Toyland 17. Buster Brown 21.—BIJOU (O. H. Neal, mgr.): How Baxter Butted In 12-14; very satisfactory performance, pleasing large audiences. Mr. Dooley 16-18.

HUNTSVILLE.—OPERA HOUSE (Thomas Littlejohn, mgr.): Barlow's Minstrels 9 to full house; fair co. and medium performance. The Jule Foreman Musical Comedy co. in Cinderella 10, and matinee 11. Miss Foreman captivated Huntsville theatre patrons. The Fortune Teller, with Miss Grace Orr Myers, 14; performance excellent and the house was full.

UNION SPRINGS.—ELEY OPERA HOUSE (Henry J. Rosenstihl, lessee and mgr.): De Pew-Burdette Stock co. 9-11 in A Struggle for Gold, Pike's Peak, A Homespun Heart; very satisfactory. Reuben in New York 16 failed to appear. Pete Baker 27 canceled. A Bunch of Keys 30.

SELMA.—ACADEMY OF MUSIC (Long and Rees, mgrs.): Buster Brown 12; excellent performance and business. County Chairman 14 pleased a large and enthusiastic audience. Babes in Toyland 18. Funny Mr. Dooley 19. Payton Sisters 23.

SHEFFIELD.—MEYERS OPERA HOUSE (Thomas P. Littlejohn, lessee): Cinderella 10 to good house; highly pleased; beautiful performance.

MOBILE.—OPERA HOUSE: Al. G. Field's Minstrels 20.

ALASKA.

NOME.—The Great Heuret co. presented The Burglar's Daughter at A. B. Hall Sept. 20-22; delighting crowded houses. The play will be repeated in October, which will close the season here.—ITEM: Margaret Longacre, soprano, will return 15 to organize a co. to produce Mikado, Martha, Pirates of Penzance, and The Geisha. The buildings recently destroyed by fire are being rebuilt.

ARIZONA.

TOMBSTONE.—SCHIEFFELIN THEATRE (Allie Howe, mgr.): Tally and Lewis Moving Pictures 9 canceled. The Ethel Tucker Stock co. week 1 played Opera House in Bisbee to good returns and satisfaction. Plays: Carmen, Quicena, Sappho, Galley Slave, Magda, Dr. Jekyll and Mr. Hyde, and Jesse James.—ITEM: At the Jesse James performance the news carriers of the Bisbee Evening Miner were the guests of the management, and forty wild Western lads whooped it up for Jesse.

PHOENIX.—HARDWICK THEATRE (F. W. Stechan, mgr.): Buehler-Marston Stock co. in Quo Vadis 16 delighted big business.—ITEM: Fitzgerald Murphy is here for the Winter.

ARKANSAS.

LITTLE ROCK.—CAPITAL THEATRE (R. S. Hamilton, lessee and mgr.): Thoroughbred Tramp 10; poor performance and business. Over Niagara Falls 11; poor business. Moving Pictures 12-14 pleased fair business. Hooligan in New York 16; poor, to good business. 'Way Down East 17. Joseph De Grasse 19. When Johnny Comes Marching Home 20. Murray and Mack 24. Louis James 25. McFadden's Flats 26. Buster Brown 28. Black Patti 30. Thou Shalt Not Kill 31. Olympia Opera co. Nov. 2. Effie Ellsler 3. Babes in Toyland 4.

PINE BLUFF.—ELKS' THEATRE (James M. Drake, lessee and mgr.): A Thoroughbred Tramp 2; topheavy house; very poor co. Tolston Stock co. 3 in A Lighthouse Robbery; satisfactory performance and business. Gus Sun's Minstrels 7 drew well; performance mediocre. Happy Hooligan in New York 14; good business; co. and play very unsatisfactory. 'Way Down East 16. When Johnny Comes Marching Home 21. Joseph De Grasse 23.—ITEM: Manager Drake has returned from Texas looking well.

HOT SPRINGS.—AUDITORIUM (Brigham and Head, mgrs.): Sun's Minstrels 10; fair business and performance. Moving pictures 11; good performance; poor house. Hooligan in New York 13; fair business. 'Way Down East 18. When Johnny Comes Marching Home 21. Murray and Mack 23. McFadden's Flats 25. Barnum and Bailey 27.

FAYETTEVILLE.—K. OF P. OPERA HOUSE (J. C. Harrison, mgr.): Aristocratic Tramp 10 to good business. Chase-Lister co. 16-18.

CALIFORNIA.

OAKLAND.—MACDONOUGH THEATRE (Hall and Barton, lessees): Ethel Barrymore 9, 10; fine performance to large attendance. The Pit 11-14; most interesting of season; business very good. The Chaperone 15, 16. The Sultan of Sulu 17, 18. Peggy from Paris 19-21. Kilroy's Band 22. Eleanor Robson 23-25.—YE LIBERTY PLAYHOUSE (H. W. Bishop, mgr.): Bishop's Players presented Janice Meredith 9-15; performance most satisfactory; house packed nightly. The Lottery of Love 16-22.—CRESCENT THEATRE (G. L. Clayton, mgr.): Lander Stevens and Georgia Cooper in Ten Nights in a Bar Room 9-15; play well put on and business greatly improved. Why Women Sin 16-22.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton, mgr.): Wilton Lackaye in The Pit 7; to Trilby fs; small attendance; supporting co. poor. Girl from Kay's 11. Ethel Barrymore 13. Sweet Clover 14. Moving Pictures Britt-Nelson Fight 16, 17. Chaperone 19. Eckhart co. in repertoire 22. Ellery's Band 25.

SAN DIEGO.—1815 THEATRE (H. C. Wyatt, lessee; Wyatt and Dodge, mgrs.): Wilton Lackaye in The Pit 2; fine co., pleased large house. Bubler-Marston co. in Quo Vadis 6, 7; excellent; very good houses.

SAN BERNARDINO.—OPERA HOUSE (Mrs. Martha L. Kiplinger, mgr.): The Pit 5; full house; good co. Quo Vadis 7 pleased good house. The Girl from Kays 18.

WOODLAND.—OPERA HOUSE (E. C. Webber, mgr.): Under Southern Skies 7; full house; appreciative audience. The Girl from Kay's 10; good co. and audience.

COLORADO.

LA JUNTA.—THEATRE (Ed C. King, mgr.): Virginia Calhoun in Ramona 9; good satisfaction and fair business. Bertha and Grace Fuller, concert, 12; house opened; refunded; no audience. Ten Nights in a Barroom 14; not very satisfactory; third of the cast left out; business fair.

VICTOR.—OPERA HOUSE (S. G. Cunningham, mgr.): Forbidden Land 9; good business and performance. Ramona 13 deserved better business. Volunteer Organist 16. Ghosts 21. May Irwin 22. Buster Brown 26. The Pit 27. Nankeville's Minstrels 29.

COLORADO SPRINGS.—Peggy from Paris 10; ordinary to capacity business; co. fair. The Forbidden Land 13; good patronage; co. good throughout. Ramona 14; fair business; pleased. The Volunteer Organist 17. Buster Brown 23, 24, with matinee.

LEADVILLE.—ELKS' OPERA HOUSE (Geo. W. Casey, mgr.): A Forbidden Land 10; good co.; capacity. Ramona 15. Ghosts 17. 81 Plunkard 22. The Pit 24. The Girl from Kay's 28.

CONNECTICUT.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, mgr.): In the Land of Cotton, a new domestic play by Daniel Hart, author of The Parish Priest, was presented 12 to an appreciative audience. It is a romance of Virginia, ingeniously and prettily told, and was in the hands of a competent co. There were especially good scenic effects. There is the usual hero, heroine and villain, the plot centreing around a gin still and a moonshiner. All ends happily. The many admirers of Raymond Hitchcock turned out en masse 13 to see him in Easy Dawson. Al. Leech and the Three Rosebuds in Girls Will Be Girls drew two well pleased audiences 14. Joe Weber's co. in Higgledy-Piggledy and The College Widower 16 kept a crowded house in continuous good humor. A great treat, which was enthusiastically responded to by crowded houses, was the engagement 17, 18 of the Savage Opera co. presenting in English Tannhauser, Lohengrin, and Aida in a masterly manner by a co. of 150 and orchestra of 50. Laurence D'Orsay 20, 21. Richard Carle 23. Merrison in Faust 24.—HARTFORD OPERA HOUSE (H. H. Jennings, mgr.): West and Vokes, successors to Ward and Vokes, in a new edition of A Pair of Pinks 12-14 attracted large audiences. The Knickerbocker Burlesquers introduced their musical comedy 16-18, in which there are several good songs and much fun. Large audiences evinced their delight by hearty applause. Moving pictures of the Britt-Nelson Fight were shown between the acts. Tracked Around the World 19-21. A Lighthouse by the Sea 23-25.—ITEM: Both Parsons' and the Hartford play to S. R. O. every Sunday evening, the attractions being moving pictures, illustrated songs and some vaudeville interspersed at the latter theatre.

A. DUMONT.

NEW BRITAIN.—RUSSWIN LYCEUM THEATRE (T. J. Lynch, mgr.): In the Land of Cotton 13; well filled house saw one of the most interesting productions of season; competent cast. Shepard's Pictures 14 drew well. Under Southern Skies 20. Richard Carle in The Mayor of Tokio 24.—MAJESTIC THEATRE (H. H. Jennings, mgr.): Imperial Pictures 15; S. R. O. Lost to the World 13, 14 opened to good but closed to light patronage; fair performance. Tracked Around the World 18, matinee and night; excellent business; piece well presented. The Lighthouse by the Sea 26. Marching Through Georgia 28.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, mgr.): In the Land of Cotton 14 was well presented to two small audiences; Frank Monroe as Philip Judson very fine; rest of the company satisfactory. The Fernberg Stock co. opened for a week 16 to a crowded house; co. and specialties creditable; the Millards, trick cyclists, were particularly good. Plays: No Wedding Bells for Her, The Price of Honor, More to Be Pitied than Scorned, Broken Hearts, The Vacant Chair, For His Brother's Crime, Cumberland '61, Chauncey Olcott 23. Under Southern Skies 25. When We Were Twenty-One 27.

MIDDLETOWN.—MIDDLESEX (Henry Engel, mgr.): In the Land of Cotton 17; fine co., giving good satisfaction to fair business. The Lion and the Mouse, Charles Klein's newest play, received its first presentation on any stage 19, receiving the approbation of a large audience. Owing to the temporary closing of the Hyperion the co. repeated the performance 20 to a large and enthusiastic audience. Richard Carle in The Mayor of Tokio 21 to the capacity. Fenberg Stock co. 23-28, except 27. Under Southern Skies 27.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, mgr.): Girls Will Be Girls 12 pleased packed house. The Two Orphans 14; big matinee; evening fair. In the Land of Cotton 16; fair attendance; very strong cast and elaborately staged; George D. Baxter, Reginald Barlow and charming Sadie Calhoun were most acceptable. Samuel McKee Comedy co. 19-21. Under Southern Skies 23. Fernberg Stock co. 27.

WATERBURY.—POLI'S THEATRE (Jean Jacques, mgr.): Tracked Around the World 16 pleased a fair sized audience. Lawrence D'Orsay in The Embassy Ball 17; attracted an enthusiastic audience. Joe Weber co. in Higgledy-Piggledy and The College Widower 18 filled the theatre with a well pleased audience. Paris by Night 19. Richard Carle 20.

TORRINGTON.—UNION THEATRE (C. W. Volkmann, mgr.): Under Southern Skies 10 delighted a large audience. The Minister's Sweethearts 11 pleased good house; co. good. Charles Hoyt's Comedies 12-14. Plays: A Midnight Bell, A Black Sheep, A Trip to Chinatown; delighted good business. Bennett-Moulton co. 16-21; good performance and house.

WINSTED.—OPERA HOUSE (J. E. Spaulding, mgr.): The Two Orphans 13 gave a poor performance to small business. Charles K. Champlin co. opened 16 for a week, giving good satisfaction to good business. Plays first half of week: 'Way Out West, Sherlock Holmes. The Belle of Richmond.

PUTNAM.—BRADLEY THEATRE (Richard Gorman, mgr.): Ben of Broken Bow 7; good house and performance. Girls Will Be Girls 11 pleased a packed house. Shepard's Moving Pictures 12 pleased a fair house. When We Were Twenty-One 18 delighted capacity.

SOUTH NORWALK.—HOYT'S THEATRE (I. M. Hoyt and Son, mgrs.): Adam Good co. 9-14; good business and performances. A Message from Mars 11; excellent performance; big business. Under Southern Skies 17.

DANBURY.—TAYLOR'S OPERA HOUSE (F. A. Shears, mgr.): The Adam Good co. 16-21; pleased large audiences.

BRISTOL.—OPERA HOUSE (F. B. Michael, mgr.): Tracy the Outlaw 21. Dora Thorne 25.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Baylis, mgr.): A Message from Mars 17; fair business. The American Lord 20; good house. Joe Weber in Higgledy-Piggledy 21; good house. Primrose's Minstrels 23. Grace George in The Marriage of Miss Ashe 28.—LYCEUM THEATRE (Daniel Humphries, mgr.): A Pair of Pinks 16-18; good houses. Nettie the Newsboy 19-21. Eight Bells 23-25.

GEORGIA.

MACON.—GRAND (E. M. Horine, mgr.): Miss Bob White 10 pleased good houses. Al. G. Field's Minstrels 11; S. R. O.; good performance. Louis James in Virginius 12 pleased fairly good house. York State Folks 13; performance and business fair. Babes in Toyland 14 drew well and pleased. A Bunch of Keys 17. The County Chairman 18. Buster Brown 19. The Clansman 21.

ALBANY.—RAWLINS THEATRE (A. C. and L. E. Gortatowsky, mgrs.): Buster Brown Sept. 29 delighted capacity. Shepherd's Moving Pictures 30, matinee and night; fair audiences. Frank Deshon in The Office Boy 2; good crowd; pleased; performance not up to standard. Eternal City 10 delighted capacity; Miss Jannard deserves special mention.

ROME.—NEVIN'S OPERA HOUSE (Jas. B. Nevin, mgr.): Sowing the Wind 11; small house; splendid co. Office Boy 12; fine performance to packed house. Cinderella 13 to fair house; good co. Eternal City 17; Bunch of Keys 21.—ITEM: Attendance here this season has been better than ever before.

AUGUSTA.—GRAND OPERA HOUSE (William Schweigert, mgr.): Al. G. Field's Minstrels 12; first-class performance; S. R. O.; largest house of the season. Suzanne Santje in Sowing the Wind 13; good attraction and house. Miss Bob White 16; capable co.; good business.

BRUNSWICK.—GRAND OPERA HOUSE (Fleming and Watt, mgrs.): Miss Bob White 13; good co.; fair business. Sowing the Wind 14; splendid co.; light business. Human Hearts 16 pleased top-heavy house. Field's Minstrels 17; S. R. O.; pleased. The Clansman 28.

ATHENS.—OPERA HOUSE (Wade H. Lowry, lessee and mgr.): Payton Sisters 9-15; fair performance to average business. A Thoroughbred Tramp 16; poor performance to fair business. Henry Bergfeld 24. Effie Ellsler 27.

VALDOSTA.—THEATRE (C. Griffin mgr.): Bunch of Keys 11; good business; very good co. Burdette-Depew co. 13, 14; good business; fair performance. Human Hearts 18. Sowing the Wind 19. County Chairman 20.

THOMASVILLE.—THOMPSON'S OPERA HOUSE (C. L. Thompson, mgr.): A Bunch of Keys 12; good performance and business. A Beggar Prince 13 pleased fair audience. Hooligan's Troubles 16 cancelled. Sowing the Wind 20. Sign of the Four Nov. 2.

A GRAND FINALE TO A CHAPTER OF COURSES

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BAINBRIDGE.—OPERA HOUSE (Prevatt and Touge, mgrs.): Beggar Prince co. 12; good business and performance. Suzanne Santje in Sowing the Wind 21.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (James A. Finney, mgr.): Florence Roberts in Ann La Mont 10 to an $800.25 house. The Tenderfoot 13; house receipts nearly $1,000; well pleased. Uncle Josh Perkins 19. Curtis Comedy co. 23. Marriage of Kitty Nov. 18. When Knighthood Was in Flower 27. Georgia Minstrels 25. American Tramp 29.—EMPIRE THEATRE: Big business past week.

WALLACE.—MASONIC TEMPLE (A. H. Conner, mgr.): Roselle Knott in When Knighthood Was in Flower 19. Mack Swain Stock co. 23-28. Florence Roberts Nov. 1.

ILLINOIS.

QUINCY.—EMPIRE THEATRE (Chamberlin, Harrington and Co., mgrs.; W. L. Bushy, res. mgr.): Haverly's Minstrels 10; good performance to fair house. Alice Fischer in The School for Husbands 11; excellent; delighted fair house. The School Girl, with Vera Michelena, 12; good sized audience; star and co. gave good satisfaction. Deserted at the Altar 14 pleased two big houses. Weil's World's Fair Band 15 drew large matinee and fair evening audiences; Amy Whaley, soprano, delightful. Kolb and Dill in 4. O. U. 16 played to fair house only, owing to weather; good satisfaction. Britt-Nelson Pictures 17. The Runaways 19. Sky Farm 20. Cherry Valley 21. The Jack Hoeffler co. 22-29. The Wayward Son 30.—ITEM: The funeral of the late Ira N. Morris, the playwright, who died in New York 10, took place in this city 13.

SPRINGFIELD.—CHATTERTON OPERA HOUSE (George W. Chatterton, mgr.): Howe's Pictures amused a big audience 9. Ingomar 10; fair co. and business. The School Girl 10; good co.; pleased capacity. Alice Fischer and a capable co. in The School for Husbands 12; big audience; well pleased. Bryant's Burlesquers 13; fair sized stag audience. Bob Fitzsimmons in A Fight for Love 14; medium business both matinee and night. Dora Thorne 15 pleased big business. Deserted at the Altar 16. Parsifal 17. Charles B. Hanford 19. Sis Hopkins 20. Robert Mantell 21.—GAIETY THEATRE (Smith and Burton, mgrs.): The following clever bill drew well week of 9: Doss and Nadelay, Wava Cummings, Brother and Sister La Page, Florence Burgess, Jennings and Renfrew, and motion pictures.

WAUKEGAN.—SCHWARTE THEATRE (Wingfield, Rowland and Clifford, lessees and mgrs.; Charles A. Tabeck, res. mgr.): Our New Minister 12; best here this season; good house. Her Only Sin 13; good co.; good house. His Last Dollar 17; opened co. 18. R. O. Plays: 4. O. U. 21. My Wife's Family 22. Isle of Bong Bong 28. Little Minister Nov 4.—ITEM: George Millimore opened very successfully at Wigwam, Wis., in title-role of Rip Van Winkle.—LAVINIA PARK AND THEATRE: Burton Holmes' lecture on Port Arthur greeted by large crowds and will have successful five weeks. A series of Thomas Orchestra concerts are planned. Fort Sheridan Park and Theatre closed with the exception of tri-weekly vaudeville bill; small.

GALESBURG.—AUDITORIUM (Dr. L. T. Dorsey, mgr.): Dora Thorne 6; good house. Alice Fischer in School for Husbands 10; fair house. Peaceful 13 pleased large house; performance good. Haverly's Minstrels 18; fair house to one of the best minstrel performances on the road. Ezra Kendall in The Sarsaparilla 14; good house; appreciative audience; many curtain calls. The Flints 16-21. John Prentiss in Ingomar 23. Hart's Novelty co. 25. The Wayward Son 28. Charles Hanford in Taming of the Shrew 30.—BIJOU: Vaudeville, under the management of Fred Payden, is doing well; a change of bill weekly.

PEORIA.—GRAND (Chamberlain, Harrington and co., mgrs.): John A. Preston in Ingomar 11; co. good; medium house. Weil's Band 12; fine; Amy Whaley, soprano soloist, excellent. The School Girl 14 gave huge satisfaction; co. excellent; attendance good. As Told in the Hills 15; large, appreciative audience; interested. Britt-Nelson Pictures 16 interested devotees of prize ring. Kolb and Dill in 4. O. U. 19. Robert B. Mantell 20 cancelled. Charles B. Hanford 21; matinee, Merchant of Venice; night, Taming of the Shrew. Her Only Sin 22. The Runaways 23.

DECATUR.—POWERS GRAND OPERA HOUSE (J. F. Given, mgr.): The Geezer of Geck 9 pleased fair house; Manager Will Black is a native of Decatur. The School Girl 10 to good house; pleased. The Female Detectives 11 to fair house. Deserted at the Altar 12. Dora Thorne 13. W. A. Whitecar in The Mummy and the Humming Bird 14. All to fair attendance. Quincy Adams Sawyer 16. The Fatal Wedding 17. Parsifal 18. Charles B. Hanford in Merchant of Venice 20. As Told in the Hills 21. A Pair of Country Kids 23. The Gaiety Girls 28. The Runaways 27. Why Girls Leave Home 28.

PARIS.—SHOAFF'S OPERA HOUSE (L. A. G. Shoaff, mgr.): Weil's Band 7 to good house; best band ever in this city; Amy Whaley, soprano soloist, excellent. Wife in Name Only failed to appear 13. Stetson's U. T. C. 16 to S. R. O.; pleased. William Whitecar in The Mummy and the Humming Bird 17 to great house; best of satisfaction. Wedded and Parted 20. Maid and Mummy, booked for 21, changed date to later. Why Girls Leave Home 23. Patty Folks 27. The Runaways 28. Black Creek, Jr., 31.

JACKSONVILLE.—GRAND OPERA HOUSE (G. M. Chatterton, mgr.): Geezer of Geck 10 cancelled. Howe's Moving Pictures 10 pleased fair house. Weil's Band 11; fair house; fine concert; Amy Whaley, so-

prano soloist [illegible] with enthusiasm. Vogel's Minstrels 12; good house; fine co. Alice Fischer in The School for Husbands 13; satisfactory business; fine co. The Clay Baker Nov. 1. Grace Van Studdiford in Lady Teazle 2.

ROCKFORD.—GRAND OPERA HOUSE (George C. Sackett, acting mgr.): Daniel Sully in Our Pastor to pleased house. The Wayward Son 11; fair house. David Higgins in His Last Dollar 12; good house, well received. Ezra Kendall in The Barnstormer 13; good house; failed to please. The Country Kid 14; fair house. The School Girl 18. John A. Preston 19. The Isle of Bong Bong 23. Charles B. Hanford 24. Mrs. Wiggs 25.

ALTON.—TEMPLE THEATRE (W. M. Sauvage, mgr.): Wife in Name Only 9; fair business. Bryant's Burlesquers 12; big business. The Fatal Wedding 14 pleased fair houses. Deserted at the Altar 15, two performances; well pleased. Charles B. Hanford in the Merchant of Venice 17. Howe's Pictures 18. Dora Thorne 21. Why Girls Leave Home 22. The Girl and the Bandit 23. Stetson's U. T. C. 24.

DIXON.—OPERA HOUSE (Charles H. Eastman, mgr.): Under Southern Skies 2 to a large, appreciative audience; capable co. Our New Minister 3; the hit of the season to a big house. Angell's Comedians week 9-14 to poor business; co. mediocre. Our New Minister, return date 16 to capacity; S. R. O.; a capable co. Her Only Sin 25. Quincy Adams Sawyer 30. Hans and Nix Nov. 1.

KEWANEE.—McCLURE'S OPERA HOUSE (Frank F. Shultz, mgr.): Our New Minister 10 to good house; excellent performance. Parsifal 13 to full house; enthusiastic audience. Holden Brothers in Deserted at the Altar 18. Ingomar 21. Her Only Sin 24. Quincy Adams Sawyer 28. Taming of the Shrew 28.

OTTAWA.—THEATRE (Chamberlin, Harrington and Co., mgrs.): Nelson Britt Fight Pictures 12 to fair business. The paraders 13 canceled. The Younger Brothers 14 to medium business. The School Girl 16 pleased large audience. A Country Kid 19. Her Only Sin 20.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, mgr.): The School Girl 9 pleased good business. John W. Vogel's Minstrels 10; small business. The Mummy and the Humming Bird 11 delighted small house. The Geezer of Geck 12; good attraction and business.

PANA.—GRAND (J. F. Given, mgr.): John Preston in Ingomar 9 to large and pleased audience. Bryant's Burlesquers 10; good house and co. The Mummy and the Humming Bird 12; large and delighted audience. Fatal Wedding 16. Why Girls Leave Home 19.

CLINTON.—RENNICK OPERA HOUSE (I. C. Sabin, mgr.): Well World's Fair Band 12, matinee, to appreciative audience. Dora Thorne 14 to full house; best of satisfaction. Quincy Adams Sawyer 17 delighted fair house. As Told in the Hills 20 pleased capacity.

GALESBURG.—AUDITORIUM (L. T. Dorsey, mgr.): School for Husbands 10 pleased poor house. Midnight in New York 11; fair house and attraction. Parsifal 12; fair house; good performance. Haverly's Minstrels 13 pleased good business. Ezra Kendall 14; fair house and performance. The Flints 16-21.

MONMOUTH.—PATTEE OPERA HOUSE (H. B. Webster, mgr.): Weil's Band 14 delighted small house; Amy Whaley, soprano, scored. Ehler's Stock co. 16-21; opened to good house. Boston Novelty co. 28. The Wayward Son 27.

LA SALLE.—ZIMMERMAN OPERA HOUSE (E. C. Zimmermann, mgr.): Our New Minister 14 (return); big business and satisfaction. The School Girl 15 was thoroughly enjoyed. The Country Kid 18. Her Only Sin 19. Quincy Adams Sawyer 21, 22.

FREEPORT.—GRAND OPERA HOUSE (A. C. Knorr, mgr.) David Higgins in His Last Dollar 12; excellent satisfaction to S. R. O. Moving Pictures 16-18. Hans and Nix 21. Julia Gray 27. Little Johnny Jones 28. Quincy Adams Sawyer 31.

EAST ST. LOUIS.—BROADWAY THEATRE (H. P. Hill, mgr.): The Fatal Wedding 15, matinee and night; good business. East Lynne '18. Happy Hooligan's Troubles 21. Patty Felix 22. Mahara's Minstrels 28.——ITEM: The house is being renovated.

HOOPESTON.—McFERREN (A. L. Knox, mgr.): Howe's Moving Pictures 2 pleased fair house. Vogel's Minstrels 9; pleased good house. Geezer of Geck 14; fine business and very satisfactory performance. The Runaways 25.

SOUTH CHICAGO.—CALUMET THEATRE (J. T. Conners, mgr.): Gambler's Wife week 15 to capacity every night; Ethel Whitesides and Pickaninies vaudeville feature.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, mgr.): Our New Minister delighted a good sized house 9. J. A. Preston in Ingomar 14 pleased good business. Little Johnny Jones 30.

PONTIAC.—FOLKS' OPERA HOUSE (R. D. Folks, mgr.): Weil's Band 10; excellent performance to good house. As Told in the Hills 12; good performance to S. R. O. A Country Kid 20.

MORRISON.—AUDITORIUM (Lewis and Skelley, mgrs.): The Paraders 10 failed to appear, after being billed; co. closed. Quincy Adams Sawyer 28. Hans and Nix 30.

MATTOON.—THEATRE (Charles Hogue, mgr.): Hart's Boston Novelty Vaudeville 10 pleased fair business. The Mummy and the Humming Bird 13 delighted fair house.

MOLINE.—WAGNER OPERA HOUSE (E. W. Hamilton, mgr.): Cherry Valley 18 pleased good business.

BEARDSTOWN.—GRAND OPERA HOUSE (C. P. Cummings, mgr.): John A. Preston in Ingomar 5; good co.; fair.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, mgr.): The Paraders 11 failed to appear.

INDIANA.

MARION.—THE INDIANA (Harry G. Sommers, mgr.): To Die at Dawn Sept. 21. The Four Huntings in The Pool House 22. Shadows on the Hearth 23. A Country Kid 26. Rip Van Winkle 28. The Sign of the Four 29. Alvin Joslin Oct. 2. Wedded and Parted 3, 4. The Seminary Girl 5. The School Girl 6. What Women Will Do 9. Sousa's Band 10; excellent; concluded the preliminary season. Little Johnny Jones 11; a large audience seated; Bobby Barry in the title role. William Faversham in The Squaw Man 12 delighted a fair sized audience. Isle of Spice 13; excellent; small audience. A Trip to Egypt 14; poor to good house. Alice Fischer in The School for Husbands 16; light audience. At Piney Ridge 19. Howe's Moving Pictures 21. The Land of Ned 24. The Mummy and the Humming Bird 25. Pretty Peggy 26. A Desperate Chance 27.

TERRE HAUTE.—GRAND (T. W. Barhydt, jr., mgr.): Sousa's Band 8; crowded house. Her Wedding Day 9, 10 pleased good houses. Robert Fitzsimmons in A Fight for Love 12 pleased crowded house. Stetson's U. T. C. 13, 14 pleased two crowded houses. Quincy Adams Sawyer 15; artists' course. Herbert Witherspoon, basso cantanti and Rudolph Gans, pianist 16. Wedded and Parted 17, 18. Rose Melville in Sis Hopkins 19. Why Girls Leave Home 20, 21. The Paraders 22. Ezra Kendall in The Barn Stormer 23. The Clay Baker 24.——COLISEUM (Bronson Brothers, mgrs.): Miles Berry Stock co. 8-10; good business. Plays: Nature's Nobleman, The Turn of the Dice, and For Love and Honor. House dark for balance 11-14. Patty Felix 15. A Gentleman Burglar 21. The Black Crook, Jr., 27. Housmann's Britt-Nelson Fight Pictures 28.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers, mgr.): How Hearts Are Broken 9 to fair house. Adelaide Thurston in the Triumph of Betty 12 pleased large house; good co. Happy Ward and Lucy Daly in The Grafter 14 gave satisfaction to big business; good co; well costumed. David Higgins in His Last Dollar 18. Grace Hayward co. 23-28. Her Fatal Sin 31.——AUDITORIUM (Harry G. Sommers, mgr.): The Hoosier Girl 9 to fair house. A Gentleman Burglar 10 good business. The Parisian Widows Extravaganza co. in the Merry Military Maids 11; mediocre to fair house. What Women Will Do 14 to fair business. The Train Robbers 16 thrilled good house. The Isle of Bong-Bong 17. Land of Ned 21.

EVANSVILLE.—GRAND (Pedley and Burch, mgrs.): The Howard Dorset co. 9-12 satisfied good houses, presenting Luncheon for Six, The Silent Slave, The Senator's Daughter, Dad's Girl, Running for Congress, Wanted, a Family, and Dangers in New York. The Girl and the Bandit 14 drew two very good houses, matinee and night, giving a splendid bill; co. excellent. Barlow's Minstrels 20. Louis James 21. Not Like Other Girls 22. The Eternal City 23. Fortune Teller 28.——PEOPLE'S (Pedley and Burch, mgrs.): The Howard Dorset co. 14, matinee and night, drew two large houses. Uncle Tom's Cabin 21. Wedded and Parted 22.——ITEM: Manager Harry Laurence, of Cook's Park Theatre, will spend the Winter in Chicago and New York.

FORT WAYNE.—MAJESTIC THEATRE (M. E. Rice, mgr.): What Women Will Do 13; good house. George Sidney in Busy Izzy's Vacation 14, matinee and evening; co. excellent; played to packed houses; evening S. R. O. Rose Melville in Sis Hopkins 17 pleased packed house. The Land of Ned 19. Alice Fischer in The School for Husbands 20. His Last Dollar 21, matinee and evening.——MASONIC TEMPLE THEATRE (Frank E. Stonder, mgr.): The Hoosier Girl 11, 12; good houses; satisfaction. Alvin Joslin 14, matinee and evening; good business. Rentfrow's Jolly Pathfinders 16-20 opened to packed house. The Royal Chef 21, matinee and evening.——ITEM: Manager Stonder announces week 23-28 vaudeville.

ANGOLA.—CROXTON OPERA HOUSE (R. E. Willis, mgr.): Rentfrow's Jolly Pathfinders 9-15; very good co.; best satisfaction to packed house every night; on Thursday night gave two performances; first play was to S. R. O.; second house well filled. Plays were: From Sire to Son, Midnight in Chinatown, Lucretia Borgia, Camille, The Devil's Gold Mine, Hooligan's Luck, Below Zero.

LOGANSPORT.—DOWLING THEATRE (John Dowling, mgr.): Parisian Widows 9; good play and business. The Girl and the Bandit 11; satisfied a good house. Across the Pacific 13; fair attendance and business. Little Johnny Jones 14 disappointed fair house. Alice Fischer 17. Rose Melville 18. The Royal Chef 20. The Black Crook, Jr., Burlesquers 21. Her Fatal Sin 23. Geezer of Geck 24.

RUSHVILLE.—OPERA HOUSE (Howard Mullin, mgr.): The Hustler Sept. 25 failed to appear without notice. One of the Many 4; fair co. and house. Maro 11; first number of this year's lecture course; good to filled house. London Gaiety Girls failed to appear. Harry Hastings' Black Crook Jr. Burlesque co. 25; good; S. R. O.

HUNTINGTON.—THEATRE (H. E. Rosebrough, mgr.): What Women Will Do 12; fair business. Little Johnny Jones 13; good; packed house. Wedded and Parted 16; fair house. Alice Fischer 19. The Land of Ned 20. Vogel's Minstrels 23. Pretty Peggy 25. The Mummy and the Humming Bird 27. Woman in the Case 30.

ROCHESTER.—ACADEMY OF MUSIC (Holden Bros. and Ruh, mgrs.): What Women Will Do 10; large size house and excellent satisfaction; the co. is much stronger than last season. The Royal Slave 13 delighted a large audience. Deegon Theatre Co. 16-21 in The Silver Dagger 16, The Wizard of Wall Street 17, and An Alabama Home 18; good co. and business.

RICHMOND.—GENNETT THEATRE (Ira Swisher, mgr.): The Girl and the Bandit 10; very good performance and business. A Trip to Egypt 11 pleased good business. A Royal Chef 16.; good business and performance. Isle of Spice 21. A Woman in the Case 27. The Devil's Auction Nov. 1.

MUNCIE.—WYSOR'S GRAND OPERA HOUSE (H. R. Wysor, mgr.): The Girl and the Bandit 9 delighted a full house. Wedded and Parted 10 to excellent business. The Isle of Spice 12 crowded the house. Dora Thorne 14, matinee and evening, pleased capacity.

ELKHART.—BUCKLEN OPERA HOUSE (D. B. Carpenter, mgr.): Adelaide Thurston in The Triumph of Betty 11 to large audience; good production. Happy Ward in The Grafter 13; excellent play and business. The Royal Chef 23. My Wife's Family 26. The Little Minister 28.

FRANKFORT.—BLINN THEATRE (Langebrake and Hufford, mgrs.): The Little Red Schoolhouse 11; good business. My Wife's Family 13; large house; good co. A Trip to Egypt 19. The Mummy and the Humming Bird 24. The Paraders 28. Mildred Holand 30.

VINCENNES.—M'JIMSEY'S THEATRE (Frank Green, mgr.): The Royal Chef 10 satisfied good house. Her Wedding Day 11 drew well. The Frank Perley Opera co. in The Girl and the Bandit 13; fair business. Mabel Hite scored a success.

DECATUR.—BOSSE OPERA HOUSE (J. W. Bosse, mgr.): Two Little Waifs 13; good satisfaction to crowded house. Alvin Joslin 16; fair; satisfaction to poor house. Train Robbers 19. The Bowery Newsgirl 23. Price of Love 27.

UNION CITY.—GRAND THEATRE (S. J. Fisher, mgr.): A Trip to Egypt 13 pleased fair house. Black Crook Jr. Burlesque 14 delighted top heavy house. The Little Red School House 18. The Isle of Spice 20.

BRAZIL.—McGREGOR OPERA HOUSE (W. H. Leavitt, mgr.): Why Girls Leave Home 12 pleased large audience. Wedded and Parted 19. A Gentleman Burglar 20. The Black Crook 26. Fatty Felix 28. Dora Thorne Nov. 4.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, mgr.): Wedded and Parted 13; fair to large audience. The Clay Baker co. 17; good play and business. Dora Thorne 23 pleased good business.

GARRETT.—WAGNER'S OPERA HOUSE (J. William Wagner, mgr.): The Hoosier Girl 19. Shooting the Chutes 22. Edwin H. Deagon co. 26-29. The Winning Hand Nov. 1.

FRANKLIN.—OPERA HOUSE (L. Zeppenfeld, mgr.): My Wife's Family 9, excellent; good business. Royal Chef 13 pleased fair house. Dora Thorne 26. Pretty Peggy Nov. 1.

AUBURN.—HENRY'S OPERA HOUSE: The Royal Slave 9; good house and co. Two Little Waifs 10. The Hoosier Girl 20. Shooting the Chutes 24. Heart of Chicago 28.

LA PORTE.—HALL'S THEATRE (C. M. Bruns, mgr.): Woodford Stock co. 16-18 opened to capacity; co. fair. My Wife's Family 22, 23. The Little Minister Nov. 1.

HAMMOND.—TOWLES' OPERA HOUSE (James Wingfield, mgr.): Our New Minister 15; excellent co.; good house. Younger Brothers 19. Down by the Sea 21. Isle of Bong Bong 26. Heart of Chicago 28.

TIPTON.—MARTZ OPERA HOUSE (N. S. Martz, mgr.): Dora Thorne 11 pleased good audience. Black Crook Jr. Burlesque 16; small house. A Trip to Egypt 18. Love of Gold 21. Her Fatal Sin 24.

GOSHEN.—IRWIN OPERA HOUSE (F. J. Irwin, mgr.): Alvin Joslin 12; poor; good attendance. Our New Minister 18; satisfaction to large attendance. Seeing New York 24.

PORTLAND.—AUDITORIUM (W. H. Andrews, mgr.): A Trip to Egypt 10; good business and satisfaction. At Piney Ridge 20. A Barrel of Money 28.

ALBION.—HOWARD'S OPERA HOUSE (Geo. O. Russell, mgr.): Hoosier Girl 10; good co.; fair house. Little Outcast 28.

NAPPANEE.—AUDITORIUM (Stoop and Coppes, mgrs.): A Romance of Coon Hollow 11; strong co. to fair house.

BLUFFTON.—GRAND OPERA HOUSE (F. E. Ehle, mgr.): Two Little Waifs 12 pleased fair sized house. Gamble Concert co 17. Vogel's Minstrels 25.

NOBLESVILLE.—WILD'S GRAND OPERA HOUSE (L. Wild, mgr.): A Gentleman Burglar 19.

INDIAN TERRITORY.

SOUTH M'ALESTER.—LANGSDALE OPERA House (A. Bert Estes, mgr.): Mahara's Minstrels 12, 13; good co. and houses. Ringling Bros. Circus 13; pleasing performances to packed tents both afternoon and evening. Tolstien Stock co. 16-21. Pawnee Bill's Wild West 17.

LEHIGH.—BIJOU THEATRE (Boone Williams, mgr.): Mahara's Minstrels 19.

IOWA.

OTTUMWA.—GRAND OPERA HOUSE (J. Frank Jersey, mgr.): Under Southern Skies 11; good to satisfactory patronage. The Jack Hoeffler co. 12-14 had good business. Plays: The Knobs of Tennessee, Her Husband's Sin, and Jesse James. Haverly's Matodon Minstrels 18. The Wayward Son 19. Weil's Band 20.

AUSTIN J. MUMMERT.

CRESTON.—TEMPLE GRAND THEATRE (Busby Brothers, mgrs.; Carl Davenport, local mgr.): Royal Hungarian Orchestra 9, as first number of lecture course, pleased good house. In Old Virginia 10; good co.; deserved better patronage. Ehler Stock co. 12-14 in Under Two Flags, Girl from the South, Connecticut Folks (matinee 14), and Little Nell; fair co. and business. Walker Whiteside in We Are King 16; good house; excellent co.; the support is fine and especially in that of Miss Donohue. W. B. Patton in The Last Rose of Summer 23. Lyman Twins in The Rustlers 27.——PATT'S OPERA HOUSE (J. H. Patt, mgr.): Jordan Dramatic co. 9, 10; good co. and business. Century Stock co. 19-21.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Kilsworth, mgr.): The Lyman Twins in The Rustlers 3 to fair business. The work of George Hillman a feature. W. B. Patton in The Last Rose of Summer 12 to good business. The best attraction of the season and delighted the audience. Mr. Patton has the best co. of his career this season and excellent support is given the star by Louise Foster, Lesnell Harroid, Ida Florence Campbell, Frank O. Ireson, and G. E. Cole. The appreciative audience evidenced the popularity of Mr. Patton and his play. Under Southern Skies 19.——ITEM: McAuley and Patton will put out three attractions next season, playing The Minister's Son, The Little Homestead, and Mr. Patton's new play, The Show Poke.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., mgrs.): Haverly's Minstrels 12 to fair house; pleasing performance. The School Girl 13 to good business; excellent co. and production. Cherry Valley 14; light house. Jack Hoeffler co. opened week's engagement 16 to big house, De Hollis and Valora, comedy jugglers, special feature, are excellent. The Wayward Son 23. Kiltie's Band 25. Younger Brothers 27. Fatal Wedding 28. Human Hearts 30.——ITEM: George B. Peck, formerly of the Grand Opera House, Rockford, local management of the Grand, and will also represent the Iowa-Illinois circuit.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, mgr.): Robert Mantell presented Richelieu and Richard III 9, 10 to large business. The Prince of Pilsen 11 pleased capacity. Lew Dockstader co. 12 gave a fine performance; capacity. Home Folks 19-21. Piff! Paff! Pouf! 23. Mrs. Leffingwell's Boots 24. The She-Gun 31.——GRAND OPERA HOUSE (William Foster, mgr.): The North Brothers presented an Innocent Convict, The Village Peacemaker, The Little Princess, My Pard the Colonel, and The Congressman's Daughter 8-14 to good business. The specialties were all well received. A Royal Slave 19-21. Deadwood Dick 22-25. Human Hearts 26-28.——AUDITORIUM (William Foster, mgr.): The Kiltie's Band 28.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (W. S. Collier, bus.-mgr.): The Banker's Daughter 11; fair to small house. Dockstader's Minstrels 13; good to large house. Under Southern Skies 15; fine; pleased large matinee and evening. Robert Mantell in Richard III 16; excellent performance; fair house. Father and Son 18. Martin's Uncle Tom's Cabin 20. Kiltie's Band 21. Human Hearts 25. A Russian Spy 28.——PEOPLE'S THEATRE (Vic Hugo, mgr.): Dick's Dog and Pony Circus, Adouis Fayhia, Bates and Ernest, Claudius and Scarlet, Lottie Munroe, and Edison's biograph; good bill and business.

COUNCIL BLUFFS.—THEATRE (A. B. Beall, mgr.): Burglar's Sweetheart 15; fair co. to good business. The Lyman Twins in The Rustlers 22.——ITEM: The Gem Family Theatre, a new vaudeville house, opened matinee 15, and pleased good audiences. The seating capacity is 300, and is under the management of Winchester and Smith, proprietors. Week of 15: Zat Zan and wife, magic art; Harry Howard, character impersonator; Nellie Everett, coon shouter; Lazar and Lazar, Musical Lyers, and moving pictures.

KEOKUK.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., mgrs.; F. F. Stargis, res.-mgr.): Midnight in New York 13; light business. Weil's Band 16; good business and a delighted audience; Amy Whaley, soprano soloist, excellent; many encores. Cherry Valley 19. The Runaways 20. Weil's Band (return date, matinee) 22. A Wayward Son 24. Younger Brothers 26. Hart's Boston Novelty co. 27.——ITEM: The name of the theatre changed to the Grand Opera House. Scene painters are busy renewing the stock scenery.

SIOUX CITY.—NEW GRAND (Woodward and Burgess, mgrs.): Old Arkansaw 8 drew two full houses. Human Hearts 10; good performance and business. Sterling Stock co. 11-14 drew good houses and pleased. Plays: A Runaway Tramp, The World Against Her, The Embassy Ball, A Life's Mistake, and Only a Farmer's Daughter. Lyman Twins 15. Frank Daniels in Sergeant Brue 16. Prince of Pilsen 17. Morphy and his Band 18. Haverly's Minstrels 21. Mrs. Leffingwell's Boots 25. Home Folks 26.——FAMILY THEATRE: Vaudeville doing good business.

DUBUQUE.—GRAND OPERA HOUSE (William S. Roche, mgr.): Parsifal 9, 10, delighted full houses. Holy City 11; good entertainment to good business. Wayward Son 12; fair show to good house. His Highness the Bey 13 delighted capacity. Haverly's Minstrels 14 drew well; fair co. Dubinsky's Wallack Theatre co. 16-18. Mansion of Aching Hearts 16. My Friend from Arkansas 17. Deadwood Dick 18; good business. Hans and Nix 19 canceled. North Brothers 23. Human Hearts 25. The Crossing 28.

FORT DODGE.—MIDLAND THEATRE (A. B. Beall, mgr.; C. F. Pederson, local mgr.): Martin's Uncle Tom's Cabin 11; packed house; good performance. Last Rose of Summer 13 had fair house. Human Hearts 14; good play to small audience; poor weather. A Royal Slave 17 had fine business and good satisfaction. Haverly's Minstrels 19. Under Southern Skies 20. Jolly American Tramp 23. Rajah of Bong Bong 26. May Irwin 27.

CINCINNATI.—U. M. W. A. OPERA HOUSE (Robert Burt, mgr.): Grime's moving pictures 4 pleased good business. Wetherell's Twin Hells, dissolving views, 10 pleased fair business. Oriole Concert co. 13; big business; fine entertainment; the Oriole co. lecture course. Perry Comedy co. 14; poor business; poor show; the Perry Comedy co. recently organized here.

MARSHALLTOWN.—ODEON THEATRE (Busby Brothers, mgrs.): Brinton Entertainment Co. 9-11; satisfactory. Robert Mantell in Richard III 12; excellent performance; business fair. Under Southern Skies 13; splendid and drew well. Martin's U. T. C. co. 14 pleased. Piff! Paff! Pouf! 24. Kiltie's Band 27. A Russian Spy 31.

FAIRFIELD.—GRAND OPERA HOUSE (Lou Thoma, mgr.): The Manners' Stock co. in The Royal Waif 9, Crystal's Crown 10, The Lighthouse Robbery 11; good business; poor co. Martin's U. T. C. co. 23. Cherry Valley 24. Crampton's Concert co. 26. Ladies' Minstrels (home talent) 31.

CENTERVILLE.—DRAKE AVENUE THEATRE (Parton and Swearingen, mgrs.): Mahara's Minstrels 4; average minstrel attraction; good business. In Old Virginia 5; co. and business fair. Hickman-Bessey co. 16-21 opened in A True American to S. R. O. W. B. Patton in The Last Rose of Summer 23. Cherry Valley 25. The Raymonds 26-28.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, mgr.): Robert Mantell in Richard III 11 pleased good business. A Knight of '96 12, and Human Hearts 16 canceled. A Jolly American Tramp 17. Under Southern Skies 18. Royal Slave 23. The Girl and the Bandit has changed date from 27 to later in the season. Little Johnny Jones Nov. 2.

PERRY.—GRAND OPERA HOUSE (R. M. Harvey, mgr.): Governor La Follette (lecture course) 11 pleased good audience. Walker Whiteside 14 played We Are King to good business for wet weather; best of satisfaction. Knight of '96 21 canceled. Jolly American Tramp 24.

DECORAH.—GRAND OPERA HOUSE (Weiser and Bear, mgrs.): Holy City 13; good house; satisfied. Palder Hanson Concert 16. Decorah Lecture Bureau-Mora 19. Floredora Nov. 7.——ITEM: The booking of the Grand this season are good, business is assured for every attraction.

CHEROKEE.—GRAND OPERA HOUSE (F. Brunson, mgr.): Sterling Stock co. 16-18. Under Southern Skies 21. Morphy and his Band 22. That Little Swede 24. In Old Virginia 27.

CLARINDA.—HAWLEY OPERA HOUSE (J. D. Hawley, mgr.): In Old Virginia; good co. and business. Buried Alive 17 pleased good house. Lyman Twins 20; satisfied good business.

LE MARS.—DALTON OPERA HOUSE (R. B. Dalton, mgr.): Yon Yonson, direction of P. J. Kennedy, 12; good attraction; fair business. Morphy and his Band 19 delighted full house.

SPENCER.—GRAND OPERA HOUSE (Ackley Hubbard, mgr.): Yon Yonson 13; good business and performance. Eulalie Young 19. That Little Swede 23.

ANAMOSA.—GRAND OPERA HOUSE (Clifford L. Niles, mgr.): Banker's Child 12; fair house and co. Jolly American Tramp 16 pleased good house.

MISSOURI VALLEY.—THEATRE (Will Smith, mgr.): Walker Whiteside in David Garrick's Love 12; big house; best of satisfaction.

INDEPENDENCE.—GEDNEY OPERA HOUSE (C. E. Ransler, mgr.): Under Southern Skies 17; crowded house; well pleased. Hello, Bill, 27.

OSKALOOSA.—MASONIC OPERA HOUSE (J. Frank Jersey, mgr.): The Wayward Son co. 17; poor business. The Last Rose of Summer 18.

GREENFIELD.—WARREN OPERA HOUSE (R. E. Warren, mgr.): Jordan Dramatic co. 23-28.

KANSAS.

TOPEKA.—CRAWFORD THEATRE (Crawford & Kane, mgrs.): Prince of Pilsen 9; one of the best attractions seen here this season; capacity house. Sky Farm 10; good co.; fair house. Century Stock co. 11-18, playing A Russian Spy, A Texas Ranger, Deadwood Dick; successful co.; good plays to fair houses. The Rajah of Bhong 15; excellent co.; capacity house. The Forbidden Land 16. An Aristocratic Tramp 17. Piff! Paff! Pouf! 18. Stetson's U. T. C. 20. The Volunteer Organist 21.——NOVELTY THEATRE (H. Hagen, mgr.): This theatre has never played to a small house since its opening and the past week has been more than a successful one. New bill includes Valopes, Abearns, Ray Hanson, and the Five Rennees, closing with the late moving pictures.——STAR THEATRE (G. V. Morle, mgr.): The manager of this theatre is more than pleased with the box office receipts for the past week, as there was an S. R. O. house each night last week. The new bill will be Norman and Bryce in their funny farcelet Something Doing.——AUDITORIUM: Emma Eames 16.

DAVID J. AUGUST.

WICHITA.—CRAWFORD OPERA HOUSE (R. L. Martling, mgr.): Marie Fountain Theatre co. 9-11; good satisfaction to big business. Plays: A Bachelor's Honeymoon, Vermont Folks and The Masked Ball. Happy Hooligan's Trip Around the World 12; good co. highly pleased good business. Carol Arden in Polly Primrose 14; fair co. and business.——BIJOU: Vaudeville pleased big business 9-14. Wilson and Moran, sketch team; Carl Charles, contortionist; Dave Derden, comedy specialist; Otto Olson and Pearl Bailey, in illustrated songs.

FORT SCOTT.—DAVIDSON THEATRE (Harry C. Emrich, mgr.): Polly Primrose, with Carol Arden in the title-role 9; good house and performance. Hooligan's Trip Around the World 12; good house and play. The Forbidden Land 25. The Little Homestead 27. Hidden Crime 30. May Irwin Nov. 1.——FERN LAKE PARK (Hafer and Love, mgrs.): The Whiting Carnival co. close the park for the season week of 16.

LEAVENWORTH.—CRAWFORD OPERA HOUSE Maurice Cunningham, mgr.): Fay Foster Burlesque co. 7 to fair attendance. Century Stock co. 8-10 in A Russian Spy, A Texas Romance and Deadwood Dick to excellent business; good vaudeville features. Sky Farm 11, best of the season, to fair business.——PEOPLE'S THEATRE (John H. Dempsey, mgr.): Continues to do an excellent business, with matinees every day.

PARSONS.—ELKS' NEW THEATRE (C. B. Hotchkiss, mgr.): Rajah of Bhong 10; fair attendance. Irman Opera co. 11; fair house and rendition. At Cripple Creek 13; fair business and co. King of Tramps 16. Rip Van Winkle 20. Forbidden Land 21.——ELECTRIC PARK THEATRE (H. C. Morehead, owner and mgr.): Closed 7 account cool weather and poor attendance; co. disbanded here.

CHANUTE.—HETRICK THEATRE (G. W. Johnson, mgr.): Polly Primrose 5; delightful performance. King of Tramps 10 pleased large house. Irma Opera co. 18; good co. and business.——WILLIAMS OPERA HOUSE (F. Lee Williams, mgr.): E. J. Carpenter's co. in Cripple Creek 6; excellent co. and production to large and delighted audience. Stetson's U. T. C. 11 pleased good house.

LAWRENCE.—BOWERSOCK'S OPERA HOUSE (Irving Hill, mgr.): Kolb and Dill 4; excellent co. to good house. Volunteer Organist 5; good co. to fair house. Sky Farm 9 pleased light house. Polly Primrose 12 pleased large house. The Rajah of Bhong delighted good business 13. Piff! Paff! Pouf! 16 to S. R. O.

HUTCHINSON.—HOME THEATRE (W. A. Lee, mgr.): McDonald Stock co. 9-12 and 14; very good co.; fine business. Plays: A Vagabond's Honor, Utah, The Danites, The Pearl of Savoy, A Woman's Battle and A Yankee in Ireland. Rosati's Italian Concert Band 13; excellent co.; S. R. O.

SALINA.—OPERA HOUSE (W. P. Pierce, mgr.): The Kerkhoff-Hillman Stock co. 9-14. Plays: Gates of Justice, Married Life, Dr. Jekyll and Mr. Hyde, Mjralda, The Pearl of Savoy, The Circus Girl and Resurrection; excellent co. Little Outcast 21; good co. and business. Morey Stock co. 23-28.

COLUMBUS.—McGHIE'S THEATRE (W. R. McGhie, mgr.): Irma Opera co. 16; good performance to fair business. The Punkin Husker 23. Wedded and Parted 28. The Little Homestead 30.——ITEM: U. S. Carnival co. 9-14 had fair business.

ABILENE.—SEELYE THEATRE (A. B. Seelye, mgr.): A Russian Spy 5; good co and house. Rosati's Band 14; good to fair house. Morey Stock co. 16-22. Saul of Tarsus 28.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, mgr.): Polly Primrose 13; good to fair house. Stetson's U. T. C. 14; fair co. and house. Fountain Stock co. 16-18.

OTTAWA.—ROHRBAUGH THEATRE (S. R. Hubbard, mgr.): Polly Primrose 11 pleased good audience. Piff! Paff! Pouf! 17.

PAOLA.—MALLORY (C. H. Mallory, mgr.): Illustrated lecture No. 1 of the course, Hiawatha, 9-14 delighted packed house. Weil's Band 30.

KENTUCKY.

PADUCAH.—KENTUCKY (Thos. W. Roberts, mgr.): Uncle Dan'l, with Fred Wyhoff in the title-role, 11 delighted a large audience; Mr. Wyhoff as a rural comdian is a big success. Lyman H. Howe's Moving Pictures 14 pleased two good houses. Why Girls Leave Home 16 pleased topheavy business. Perley Opera co. in The Girl and the Bandit 18. Louis James in Virginius 19. Charles L. Taggart (lyceum lecture) 20. Martin and Emery's Parsifal 21. The Eternal City 24. The Fortune Teller 25. Alberta Gallatin in Cousin Kate 30. Forbidden Land 31.

SOMERSET.—GEM OPERA HOUSE (T. M. Thatcher, mgr.): Crescent Comedy co. closed week 14 to fair business and satisfactory performances. Myrkle-Harder Stock canceled date week 30, on account of change in route due to fever conditions in South.——ITEM: At a meeting of the stockholders of the Opera House Building Thatcher and Waddle were granted a new lease on the renovated Opera House.

OWENSBORO.—GRAND OPERA HOUSE (Pedley and Burch, mgrs.): Charles B. Hanford in Taming of the Shrew 12; large and cultured audience; performance good. Why Girls Leave Home 14; fair audience and performance. Frank L. Perley Opera co. in The Girl and the Bandit 16 delighted big business. Jewel-Kelly Stock 22-28. The Eternal City 29. Mason and Mason 30. The Fortune Teller 31.

LEXINGTON.—OPERA HOUSE (Charles Scott, mgr.): Carlton Opera co. in When Johnny Comes Marching Home 11-14 to fair business; good performance. The College Widow 16 to record breaking business; best of satisfaction. Lyman Howe's Lifeograph and Fall of Port Arthur 17; good business. Alice Keenan in Not Like Other Girls 18. Ezra Kendall in The Barnstormer 19.

HENDERSON.—PARK THEATRE (F. R. Hallem, mgr.): Charles B. Hanford in The Merchant of Venice and Taming of the Shrew 14; excellent performances to pleased audiences. A Breezy Time 17; mediocre performance to fair audience. Barlow's Minstrels 19. Not Like Other Girls 21. Wedded and Parted 23. Parsifal 25. Honeymoon 28. Fortune Teller 30. Mason and Mason 31. Cousin Kate Nov. 1.

MORGANFIELD.—GRAND (C. F. Hart, acting mgr.): A Breezy Time 16 to pleased house; fine business. Milton and Sargent Aborn's The Fortune Teller 17. Jewell-Kelly Stock co. 30-Nov. 1.——ITEMS: The Grand is nearly in readiness for the formal opening 27.—Tickets at $5 each have been sold for the opening night.

RICHMOND.—I. O. O. F. GRAND OPERA HOUSE (Juett and Baxter, props.): Jewell-Kelley Stock co. week 16. Plays: A Fatal Step, A Kentucky Gentleman, A Ward of France, Jesse James, Nick Carter, Lost and Won, and Lights and Shadows of London. Charlotte Burdette in The Honeymoon 27.

PARIS.—GRAND OPERA HOUSE (S. E. Borland, mgr.): Not Like Other Girls 16; fair house; audience well pleased. The Honeymoon 23.——ITEM: The Grand is doing a good business under the new management.

HOPKINSVILLE.—HOLLAND OPERA HOUSE

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DR MARSHALL'S CATARRH SNUFF

FOR COLDS

For 70 Years a Household Remedy

Thos. Banis, lessee and mgr.): A Breezy Time 12; very poor; small house.

LOUISIANA.

MONROE.—LUGARS THEATRE (Erlich Brothers, lessees): Al. G. Field will open this house 23 under new lessee.

MAINE.

BANGOR.—OPERA HOUSE (F. A. Owen, mgr.): Joseph J. Flynn's Stock co. 12-14 to big business and presented to highly pleased audiences The Galley Slave, Hands Across the Sea, Queen of the White Slaves, Her Fatal Marriage, The Lady of Lyons and Nobody's Claim; co. and performance excellent; also fine specialties by Sandy Chapman, Peter Griffin and Robin, comedy juggler. Kyrle Bellew in Raffles 16 delighted a packed house. Wizard of Oz 17, presented by a fully capable co., well pleased two good audiences. Phelan Stock co. 23-28. Marks Brothers' Dramatic co. Nov. 3.——OLDTOWN, CITY HALL THEATRE (E. J. Jordan, mgr.): Herald Square Comedy co. opened for week 16 to good business. Gay Matinee Girl 28.

AUGUSTA.—OPERA HOUSE (Thomas H. Cuddy, mgr.): Roe Stock co. 10-14 pleased well-filled houses in Why Women Sin, At Piney Ridge, Her Marriage Vow, Why He Divorced Her, A Mad Love and The Crime of Halloween. Wizard of Oz 18; excellent performance; large and enthusiastic audience. Why Girls Leave Home 19. Buster Brown 24. Farmer's Poster Girls 28. Phelan Stock co 30-Nov. 1.

ROCKLAND.—FARWELL OPERA HOUSE (Bob Crockett, mgr.): Joseph Flynn Stock co. closed successful three days' engagement 11. The Wizard of Oz 13 disappointed largest house of season. Why Girls Leave Home 14 pleased two good-sized audiences; co. good. The Sign of the Four 17. Will T. Hodge 19 canceled. Marks Brothers' Dramatic co. 23-28 (except 25). Buster Brown 25.

LEWISTON.—EMPIRE THEATRE (Cahn and Grant, props.): Rose Coghlan in Duke of Killicrankie 12 pleased fair house. Archie L. Shepherd's moving pictures 13, 14. Why Girls Leave Home 16 to large house. Kyrle Bellew in Raffles 18; pleasing; good business. Wizard of Oz 20. Joseph Flynn Stock co. 21-28, except 26. Buster Brown 26.

PORTLAND.—JEFFERSON THEATRE (Cahn and Grant, mgrs.): Rose Coghlan in The Duke of Killicrankie 13, 14; co. and business good. Oznam Club (local) in Parish Priest 16 to big audience. Kyrle Bellew played Raffles to a large and delighted house 17. The Wizard of Oz 19. Why Girls Leave Home 20-21. Ben of Broken Bow 25.

BATH.—COLUMBIA THEATRE (Olin Moses, mgr.): Why Girls Leave Home 13 pleased a small house; good co. The Wizard of Oz 14 satisfied large audience.

BELFAST.—OPERA HOUSE (W. J. Clifford, mgr.): Herald Square Stock co. opens week 23 in Man to Man.

BRUNSWICK.—TOWN HALL THATRE (H. J. Given, mgr.): Baker's Colored Minstrel co. 11; good co. and large house. Bennett-Moulton co. 23-28.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Mellinger Brothers, lessees and mgrs.): Howe's moving pictures 5 pleased good business. The Blue Ribbon Girls 6; pleasing performance and business. Myrkle-Harder Stock co. 9-14 opened week with The Evils of Paris, pleasing packed house. Other plays: The Fisherman's Daughter, At Pike's Peak, The Slave Girl and Sandy Bottom; pleasing co., plays and specialties. The Empire Stock co. 16-18; good house. Hunting and Walters' Vaudeville 19-21. The Kennedy Players 23-28.

FREDERICK.—CITY OPERA HOUSE (Frank T. Rhodes, mgr.): Alberta Gallatin in Cousin Kate Sept. 25 to good business, with Frank A. Robbins' Circus as opposition; production excellent. Two Johns Oct. 3; good house pleased. J. E. Tool 5-7 failed to appear. Hitchcock moving pictures 12-14; light business; good pictures. Arnold Stock 12-14 opened to fine business. Plays: Daughter of Satan, Midnight in Chinatown, Under the Lion's Paw; co. seemed to please. A Wild Goose Chase 24.

ANNAPOLIS.—COLONIAL THEATRE (W.A. Hollebaugh, mgr.): Biograph Picture co. 12-14 pleased good audiences; good business. Florence Davis in The Players Maid 16 was received by a large representative and appreciative audience; good business. Frank Deshon in The Office Boy 26. B. F. Arnold Stock co. 30-Nov. 4.

CAMBRIDGE.—AUDITORIUM (Mace and Nathan, mgrs.): J. L. Tempest co. return engagement 26-28. The Man from Pittsburgh 30.

MASSACHUSETTS.

FALL RIVER.—ACADEMY OF MUSIC (Cahn and Grant, mgrs.; W. F. Mason, res. mgr.): Fenberg Stock co. closed week 14 to satisfaction and good attendance; Henri French and Marie McNeil scored hits. Sign of the Cross 16, matinee and night; Frank Smith was good, as were Alberta Keen, Mildred Johnson and Caroline Eckert; attendance good. Franklin Woodruff in Ben of Broken Bow 17, matinee and night; both play and star made a decided hit; Ben Martin has a good part; Marion Rawson gave an admirable performance; Consuelo Bailey was dainty and Edna Brothers were excellent; Mr. Woodruff and his co. will be always welcome here; production well staged; attendance fair. Colonial Stock co. opened 19 with A Celebrated Case. Other plays: The Octoroon, Dr. Jekyll and Mr. Hyde, The Bells, At Valley Farm, In Virginia, For the Love of a Brother, and The Power of the Church; specialties by A. C. Taylor, Miss Zelda, Welsh and Dempsy, Vonder and Bellman, and the Moxleys. When We Were Twenty-one 24. James O'Neill 25. Chauncey Olcott 26. Fenberg Stock co. 27. Kyrle Bellew 28.

NORTH ADAMS.—EMPIRE THEATRE (John Sullivan, mgr.): Cook-Church Stock co. week ending 21, with interruption 19, did good business. Lewis Morrison in Faust 19; very fine performance and business fair. Rose Comedy co. week beginning 23. Repertoire includes: The Stowaway, Road to 'Frisco, A Gentleman Burglar, The Winning Hand, Sidewalks of New York, Bar Harbor, Bertha, the Sewing Machine Girl; Trilby, Heart of the Klondike, The Mysterious Mr. Raffles.——RICHMOND THEATRE (William P. Meade, mgr.): Vaudeville, week ending 21. Bill included Burtonne, the Baffler; Julia Kingsley and Nelson, Leona Thurber and her coons, Saona, Baker and Robinson, and Buskirk and Rich.

PITTSFIELD.—COLONIAL THEATRE (James P. Sullivan, mgr.): Cook-Church co. 9-14 closed to good business. Roe Stock co. 16-21 (except 20) opened to capacity. Plays: The Stowaway, Road to Frisco, A Gentleman Burglar, Sidewalks of New York, The Winning Hand, Bar Harbor, Bertha, the Sewing Machine Girl; Trilby, Heart of Klondike, and The Mysterious Mr. Raffles. William Morrison in Faust (farewell trip) 20. Savage's English Grand Opera co. 23.——ITEM: Mrs. De Nyse, formely Agnes Colbert, of this city, is the strong attraction with the Roe Stock co.

NEW BEDFORD.—THEATRE (William B. Cross, mgr.): Henrietta Crosman in Mary Mary, Quite Contrary 13; able supporting co.; excellent performance; large audience. Sign of the Cross 14; fair business. Fenberg Stock co. 16-21. Plays: The Parisian Princess, The Fatal Wedding, The Factory Girl, The Christian, The Queen of the Highbinders, Belle of Richmond, and Secret Service Sam; good business. James O'Neill in Monte Cristo 14.——SAVOY (David R. Buffinton, mgr.): Buffinton Stock co. in Slaves of Russia 16-21; satisfaction, to large audiences.

HOLYOKE.—OPERA HOUSE (Lawler Bros., mgrs.): Bennett-Moulton co. 9-14; splendid performances; satisfactory business. Cousin Kate 17; good co.; poor house. Bennett-Moulton co. in The Fatal Coin 19; good co.; fair business. Shepard's Moving Pictures 21-22. Lewis Morrison in Faust 23.——EMPIRE (T. F. Murray, mgr.): Knickerbocker Burlesquers 12-14; excellent co. and business. The Lighthouse by the Sea 16-18; good co.; fair business. The Crackerjacks 19-21; opened to crowded house. Paris by Night 23-25. The Casino Girls 26-28.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, mgrs.): Clara Turner co. week 9 to good houses. Plays: An Orphan's Prayer, Dixie, the Bluegrass Girl, Why Men Tempt Women, Lured to Her Ruin, The Burglar, The Showman's Daughter, The Sapphire, The Girl Bandit, Buster Brown's Sweetheart. James Kennedy Stock co. week of 16 to good business.——ACADEMY: Huntington and De Deyn Stock co. week 9 in District Attorney to S. R. O. The Cowboy and the Lady week 16; good business.

BROCKTON.—CITY THEATRE (W. B. Cross, mgr.): Buster Brown, with Master Giovanni in the title-role 11; good co.; large audience pleased. The Mysteries of New York 12 canceled. The Sign of the Cross 13 did fair business. David Harum 14, with William H. Turner and a good co., gave satisfaction. Cosgrove Stock co. 16-21 (except 20) opened in Her First False Step to full house. Colonial Stock co. 24-28. Italian Band 30. Why Girls Leave Home Nov. 1.

LAWRENCE.—OPERA HOUSE (Cahn and Grant, mgrs.; Daniel F. Landry, res. mgr.): When We Were Twenty-one 14; fair house. Phelan Stock co. 16-21; good co.; light attendance. Plays: Wedded, But No Wife, Sergeant James, Creole's Revenge, Stranger in a Strange Land, Beyond the Law, By Right of Sword, and Her Mad Marriage. Kyrle Bellew in Raffles 20. Shamrock Irish Band 22. Bennett-Moulton co. 23-28.

SALEM.—THEATRE (G. B. Cheatham, mgr.): Colonial Stock co. 12, matinee and evening, in The Celebrated Case and The Bells; good houses. When We Were Twenty-one 13; excellent co.; pleased fair house. Buster Brown 16; two good houses. James O'Neill in Monte Cristo 17 pleased large house. Ben of Broken Bow 19. Kyrle Bellew in Raffles 21.

ATHOL.—OPERA HOUSE (A. Ellsworth, mgr. and owner): Tracy the Outlaw 9; fair co. fair business. Julius Cahn in David Harum 19 pleased good house. New Bell Boy 21; good business. The Two Orphans 24 satisfied good house. U. T. C. 26. Puddin' Head Wilson 30. Nettie the News Girl Nov. 1.

LYNN.—THEATRE (Frank G. Harrison, mgr.): Clara Turner co. week 16 pleased good business. Plays: Dixie, or a Bluegrass Girl; Why Men Tempt Women, Lured to Ruin, The Burglar, The Showman's Daughter, An Orphan's Prayer, The Girl Bandit, Buster Brown's Sweetheart. Cosgrove Stock co. 23-28.

MARLBOROUGH.—THEATRE (Bert C. Riley, mgr.): When We Were Twenty-one 16; good business. Sign of the Cross 19. Irish Band 23. In the Land of Cotton 24. Charles Hoyt's Comedies 25-28.——ITEM: Manager Riley is in New York arranging for productions of greater merit.

TURNERS FALLS.—COLLE OPERA HOUSE (Fred Colle, mgr.): Salisbury's Moving Pictures 10; fair house. Tracy the Outlaw 11 packed house; good performance. The Two Orphans 18; good business; satisfactory performance. Stetson's U. T. C. 25.

TAUNTON.—THEATRE (Cahn and Cross, mgrs.): Henrietta Crosman in Mary, Mary, Quite Contrary 12 to large, delighted audience. William H. Turner in David Harum 13 pleased a good sized house. Buster Brown 14 drew fairly well, giving good satisfaction.

FITCHBURG.—CUMINGS THEATRE (Wallace & Henocksburg, lessees; J. R. Oldfield, mgr.): Duclos Moving Pictures 17 pleased big house. James O'Neill in Monte Cristo 19. Cook-Church Stock co. 23-28.

NORTHAMPTON.—ACADEMY OF MUSIC (Jas. R. Gilfillan, mgr.): The Bennett-Moulton co. week 16 in repertoire to good business. David Harum 23. Shamrock Irish Band 28.

MICHIGAN.

JACKSON.—ATHENAEUM (H. J. Porter, mgr.): The Heir to the Hoorah 12; good co. to fair business. The Isle of Bong Bong 14; good co.; pleased medium house. Rose Melville 16 in Sis Hopkins, after an absence of several seasons, delighted large house. Two Little Waifs 17 gave satisfaction to fair business. How Hearts Are Broken 18. The Moonshiner's Daughter 19. Britt-Nelson Pictures 20. The Hoosier Girl 21.

MARQUETTE.—OPERA HOUSE (A. F. Koepcke, mgr.): William Owen and J. W. McConnell in Othello 10; fair co.; good business. Hello, Bill, 16; did not appear. Florodora 17. The Show Girl 23. Dan Sully in Our Pastor 24. Adelaide Thurston in The Triumph of Betty 28. Ole Olson Nov. 7. Down by the Sea 8. His Highness The Bey 11. The Woman in the Case 13. Mildred Holland 22. Lyman H. Howe's Moving Pictures 25. The Tenderfoot 29.

PETOSKEY.—GRAND OPERA HOUSE (Willard F. Hopkins, mgr.): The Irish Pawnbrokers 10; fair performance to large audience. The Little Outcast 12 to small business. Florodora 14; satisfactory performance; chorus good; girls comely; small business on account of high prices. Damon and Pythias 21. Ole Olson 24. Adelaide Thurston 27. Romance of Coon Hollow 31.

BENTON HARBOR.—BELL OPERA HOUSE (Fred Felton, mgr.): Florodora 9; good house; pleased; Ralph Riggs deserves special mention. Adelaide Thurston 13; good co. and house; Miss Thurston especially good. I. O. O. F. 16-19. Down by the Sea 21. Moonshiner's Daughter 23. Isle of Bong Bong 26. Her Fatal Sin 28. The Little Minister 30. Wife in Name Only 31.

SAULT STE. MARIE.—SOO OPERA HOUSE (W. H. Seach, mgr.): Rodney Stock co. 9-14; crowded house; presenting Fair Virginia, In Convict's Stripes, Oak Farm, Her Bitter Atonement and The Burglar; co. good. Florodora 16; pleased; S. R. O. Damon and Pythias 20 (auspices of local Knights of Pythias. The Mocking Bird 24, 25, by local Order of Elks. Adelaide Thurston 26. Ole Olson 30.

COLDWATER.—TIBBITTS' OPERA HOUSE (John T. Jackson, mgr.): My Wife's Family 12 drew well and gave satisfaction. The Isle of Bong Bong 16; fine performance to capacity business. Royer Bros. in Next Door 20. Lyceum course opens 21 with the Chicago Madrigal Club. The Heart of Chicago 24. Shubert Bros. presented The Royal Chef 27. The Winning Hand 31.

BATTLE CREEK.—POST THEATRE (E. R. Smith, mgr.): The Heir to the Hoorah 13 delighted a good house. My Wife's Family 14; two fair houses; satisfactory. How Hearts Are Broken 16; fair house; pleased. Adelaide Thurston 17 in The Triumph of Betty delighted a fair house. A Desperate Chance 23. Bon Tons 26. The Hoosier Girl 27. Howe's Moving Pictures 28, 29.

CADILLAC.—THEATRE (C. E. Russell, mgr.): Florodora 11 to light business; poor co. Heart of Chicago 12 satisfied top heavy house; good co. Irish Pawnbrokers 14 to big business; pleased enthusiastic audience. My Wife's Family 17. Adelaide Thurston in Triumph of Betty 21. Rodney Stock Nov 6-11. His Highness the Bey 17.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, prop. and mgr.): How Hearts Are Broken 14; good co. and business. Adelaide Thurston in The Triumph of Betty 16; very capable co.; capacity. The Isle of Bong Bong 18. The Moonshiner's Daughter 21. The House of Mystery 23. The Royal Chef 24.

SAGINAW.—ACADEMY (Joseph Pearlstein, mgr.): A Desperate Chance 12 to good house. Parisian Widows 12-14 to fair business. The Heart of Chicago 15 pleased two full houses. Himmelein Stock co. 16-18. Triumph of Betty 19. Himmelein Stock co. 20-21.

MUSKEGON.—GRAND (R. F. Meyersahm, mgr.): Hap Ward in The Grafters 12 pleased good business. Adelaide Thurston 14; excellent co.; good business. My Wife's Family 17; co. fair; light house. A House of Mystery 22. The Isle of Bong Bong 23. Faust 28. The Hoosier Girl 29.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, mgr.): The Winning Hand 17; poor co.; fair business. The Heart of Chicago 18; good co. and business. Ole Olson 19. The Serio-Comic Governess 20. Rachel Lewis Stock co. 23-25. Shooting the Chutes 28.

ADRIAN.—CROSWELL OPERA HOUSE (C. D. Hardy, mgr.): George Sidney in Bizzy Izzy's Vacation 12; excellent satisfaction to S. R. O. Ben Hendricks in Ole Olson 17; good satisfaction to small house. Pretty Peggy 23. The Eye Witness 26. Howe's Pictures Nov. 2.

ALPENA.—MALTZ OPERA HOUSE (Steele and Dennison, mgrs): Porter J. White in Faust 16; excellent co. and good business. Irish Pawnbrokers 26. Rachel Lewis Stock co. 28-31. A Poor Relation Nov. 1.

TRAVERSE CITY.—STEINBERG'S GRAND OPERA HOUSE (Steinberg Brothers, mgrs.): Florodora 13; good house; pleased. My Wife's Family 19. Porter J. White's Faust 21. Sanford Dodge in Damon and Pythias (auspices K. P.'s) 23. Ole Olson 25.

GRAND RAPIDS.—MAJESTIC (O. Stair, mgr.): The Serio-Comic Governess 15-18 did a fair business. H. V. Donnelly and Miss Beaumont were clever. The Smart Set 19-21.——POWERS (O. Stair, mgr.): Isle of Bong Bong 21.

OWOSSO.—OPERA HOUSE (C. Melenbacher, mgr.): Santinelli 11-14 to small houses. Down by the Sea 16 drew large house; poor co. The Little Outcast 20. The Irish Pawnbrokers 23.

LANSING.—BAIRD'S OPERA HOUSE (F. J. Williams, mgr.): The Sleeping Beauty (local) 12 13; good attraction and business. The Winning Hand 15; good co. and house. A Royal Chef 26.

HANCOCK.—KERREDGE THEATRE (Ray Kerredge, mgr.): William Owen in Othello 11 pleased large house. Hello, Bill, 13 failed to appear. Florodora 19.

MANISTEE.—RAMSDELL THEATRE (Robert A. Ramsdell, mgr.): The Irish Pawnbrokers 11; excellent performance to S. R. O. My Wife's Family 20. The Triumph of Betty 23. Ole Olson 24.

ESCANABA.—PETERSON'S OPERA HOUSE (P. M. Peterson, mgr.): Damon and Pythias 13 to S. R. O.; excellent satisfaction. Dan Sully 21. The Show Girl 22.

SHELBY.—A Romance of Coon Hollow 16; good co. and audience.

MINNESOTA.

FARIBAULT.—OPERA HOUSE (Ward and Arthur, mgrs.): A Royal Slave 12; good co.; fair business. Winninger Brothers 16 in The Village Counterfeiterst good co.; S. R. O. Winninger Brothers 17 in Lights and Shadows of a Great City. Sheridan Keene 18. The Darkest Hour 19. A Cross of Gold 20. Slaves of Russia 21. San Toy Comic Opera co. 27. His Highness the Bey 28.

ALBERT LEA.—BROADWAY THEATRE (W. F. Gage, mgr.): Julia Gray in Her Only Sin Sept. 28; good co. to fair business. A Burglar's Sweetheart 2; fair co. and business. For Her Sake 11 pleased. A Royal Slave 14 (matinee and night); splendid to light business. His Highness the Bey 20. Hello, Bill 24. The Rajah of Bhong 27.

CROOKSTON.—OPERA HOUSE (C. P. Walker, mgr.): The Kilties' Band 11; fair house; excellent entertainment. The Lady of Lyons 16. The Girl from Sweden 21. The Convict's Daughter 23. Warner Comedy co. 30.

ST. CLOUD.—DAVIDSON OPERA HOUSE (E. T. Davidson, mgr.): San Toy 16; crowded house; well received; well balanced co. Kilties' Band 18.

MISSISSIPPI.

JACKSON.—CENTURY THEATRE (V. Otis Robertson, mgr.): On account of the quarantines the house will not open before November. The business of the South and especially in Jackson has not been injured very much; indications of a good season are promised, and the house has been renovated and enlarged.

COLUMBUS.—OPERA HOUSE (P. W. Mear, mgr.): Frank Dudley co. week of 22.

MISSOURI.

MEXICO.—GRAND OPERA HOUSE (A. R. Waterman, mgr.): Van Dyke Eaton 9-14 in The Great Diamond Mystery, Struggle for Gold, Across the Desert, Deadwood Dick, Carmen, and East Lynne; satisfaction; good houses. Down Where the Cotton Blossoms Grow 18. Lyman H. Howe's moving pictures 20. Well's Concert Band 24. At Cripple Creek 26. Gideon's Hot Time in Coon Town 28.

JOPLIN.—CLUB THEATRE (L. F. Ballard, mgr.): Happy Hooligan's Trip Around the World 9; excellent co.; good business. The Punkin Husker 14; good co.; capacity. Keller Stock co. 15-17 canceled. Tim Murphy 18. The Forbidden Land 22. The Maid and the Mummy 25. Little Homestead 29. May Irwin 31. Lyman Twins Nov. 1.

AURORA.—MINOR'S THEATRE (Louis J. Minor, mgr.): That Little Swede 2; good co.; pleased capacity. Rental 4. Rajah of Bhong 6; excellent to good business. The Punkin Husker 16; business and co. very satisfactory. At Cripple Creek 17. Wood Sisters 30-Nov. 1.——ITEM: Harry Ward, having regained his health, will rehearse here soon.

MOBERLY.—HALLORAN'S THEATRE (P. Halloran, mgr.): The Fatal Wedding 10 pleased good business. The Little Homestead 11 (matinee and night) gave pleasing performance to fair business. The Runaways 17. Sky Farm 18. A Hot Time in Coon Town 26. Well's Band 28.

CARTHAGE.—GRAND OPERA HOUSE (Archie Brigham, mgr.): Stetson's U. T. C. 3; usual crowds. The Rajah of Bhong 5 pleased large house at advanced prices. Happy Hooligan's Trip Around the World 10 pleased a large house; costumes elegant.

KIRKSVILLE.—HARRINGTON THEATRE (F. M. Harrington, mgr.): In Old Virginia 4; fair house; good performance. His Highness the Bey 7; splendid performance. Fatal Wedding 11; good house and performance.

LOUISIANA.—PARKS' THEATRE (Michael F. Dallett, mgr.): Wife in Name Only 10 to fair house and excellent satisfaction. Fatal Wedding 13 to an aristocratic and well pleased audience. Posey from Poseyville 16. Well's Band 23.

FULTON.—PRATT'S THEATRE (C. F. Wilkerson, mgr.): Down Where the Cotton Blossoms Grow 11 drew small house. Lyman Howe 20. At Cripple Creek 25. Hot Time in Coon Town 30.

LAMAR.—OPERA HOUSE (J. S. Moore, mgr.): The Punkin Husker 13; fair sized audience and partly pleased. At Cripple Creek 18. Lewis Comedy co. 23-25.

POPLAR BLUFF.—FRATERNAL OPERA HOUSE (W. B. Hays, mgr.): A Trip to Mars 9 pleased fair house. Wood Sisters 16-21.

RICH HILL.—SANDERSON OPERA HOUSE (Newman Gossom, mgr.): An Aristocratic Tramp 16. Saul of Tarsus 14 canceled.

DE SOTO.—JEFFERSON (Leon Herrick, mgr.): Trip to Mars 14; fair; poor house. Howe's moving pictures 18.

MONTANA.

BUTTE.—BROADWAY THEATRE (James K. Haslet, mgr.): May Irwin 12 crowded the house. When Knighthood Was in Flower, with Roselle Knott as Mary Tudor and Ogden Stevens as Henry VIII, 13-14; excellent. The Sharpley co. 22 for two weeks in repertoire.——GRAND OPERA HOUSE (Dick P. Sutton, mgr.): Washington Society Girls and Ah Sing Foo, conjurer, week 16. Tiger Lilies 23.

BILLINGS.—OPERA HOUSE (A. L. Babcock, mgr.): Roselle Knott in When Knighthood Was in Flower 9 to S. R. O.; excellent performance and delighted audience. May Irwin 14 to large and appreciative audience. Schubert Symphony Club 10; excellent, to a good-sized audience.

MISSOULA.—UNION OPERA HOUSE (C. A. Harnois, mgr.): May Irwin 10 charmed a large audience. Alice Johnson in The Marriage of Kitty 11; good co.; fair house. The Sharpley Repertoire co. week 15. Roselle Knott in When Knighthood Was in Flower 18.

ANACONDA.—THEATRE MARGARET (F. H. Clinton, mgr.): The Marriage of Kitty 10 to light business. Roselle Knot in When Knighthood Was in Flower 12 to good business.

HELENA.—THEATRE (George H. Miner, mgr.): May Irwin in Mrs. Black is Back 11 to S. R. O.

NEBRASKA.

LINCOLN.—OLIVER (Zehrung and Crawford, mgrs.): Buster Brown 10, 11, to excellent business. That Little Swede 13, 14; same results. Prince of Pilsen 16; crowded house well pleased. Walker Whiteside 18. Hoity-Toity 19. Rajah of Bhong 20, 21. Haverley's Minstrels 24.

KEARNEY.—OPERA HOUSE (R. L. Napper, mgr.): Buster Brown 13; S. R. O.; excellent performance and every one pleased. Margaret Ralph in Taming of the Shrew 16; fair business; pleasing performance. Aura Parker Kennedy, soprano, 24. Old Arkansaw Nov. 6.

FREMONT.—LARSON THEATRE (Breed and Phelps, mgrs.): Buster Brown 12 pleased big house. The Russian Spy 16; fair business. Hoity-Toity 18.——ITEM: Former Manager Lowry is again local manager of the Larson.

GRAND ISLAND.—BARTENBACH'S OPERA HOUSE (Hy. Bartenbach, mgr.): Chase and Lister week 9-14; fair performances to good houses. Hoity-Toity 20. Carter's Comedy co. 23. A Jolly American Tramp 28. The Volunteer Organist 31.

NEW HAMPSHIRE.

DOVER.—CITY OPERA HOUSE (Charles M. Corson, mgr.; Charles E. King, bus. mgr.): The Wizard of Oz 12 pleased packed house. Dot Karroll co. 16-21 opened to big business in The Counterfeiters. Plays: A Night in Chinatown, The Moonshiners, A Titled Outcast, A Daughter of Ishmael, The Heart of Virginia, Yankee Bess, Moths of Society, The Fatal Likeness, Cinderella. The Isle of Spice 31.——ITEM: Harry F. Vickery, a Dover boy, of the Dot Karroll co., was given a royal welcome by his friends here.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, mgr.): Why Girls Leave Home 11; excellent to good house. Buster Brown 18; good house. Kyrle Bellew in Raffles 19. Ben of Broken Bow 23. Italian Band 27.——PARK THEATRE (John Stiles, mgr.): Wine, Women and Song 9-14 to large houses; pleased. Spellman's Biograph Pictures 16-18; pictures good. Robie's Knickerbockers 19-21. Cracker Jacks 23-25. Paris by Night 26-28.

LACONIA.—MOULTON OPERA HOUSE (Wm. B. Van Duzen, mgr.): The Sunny South 12 pleased good house. Shepard's Moving Pictures 17; good to fair business. The Wizard of Oz 24. Seteson's U. T. C. co. 31. Buster Brown Nov. 1. Why Girls Leave Home 3.

PORTSMOUTH.—MUSIC HALL (F. W. Hartford, mgr.): Why Girls Leave Home 12; light house. Dot Karroll 13; good house; pleased. James O'Neill in Monte Cristo 14; good business; best of satisfaction. Buster Brown 19. Wizard of Oz 21. Franklin Woodruff 24.

NASHUA.—THEATRE (A. H. Davis, mgr.): Buster Brown 17 pleased a large audience. Moving pictures 21. Dot Karroll co. week 23.

CLAREMONT.—OPERA HOUSE (H. T. Eaton, mgr.): David Harum 16 to large and pleased audience; good co.

NEW JERSEY.

TRENTON.—TAYLOR OPERA HOUSE (Montgomery Moses, mgr.): Maclyn Arbuckle and a fine co. appeared in The County Chairman 13, delighting a large audience. Walter Lawrence's co. appeared in Mrs. Temple's Telegram 14, repeating its former success. Primrose Minstrels 24. Richard Carle 28. Girls Will Be Girls 30. Viola Allen 7.——STATE STREET THEATRE (Frank B. Shalters, mgr.): For His Brother's Crime 12-14 satisfied good audiences. Charles E. Blaney's Child Slaves of New York 16-18 satisfied fair houses. More to Be Pitied than Scorned 23, 24. The Shadow Behind the Throne 25. Wedded and Parted 26-28.

ALBERT C. D. WILSON.

ATLANTIC CITY.—SAVOY THEATRE (Fred Moore, mgr.): County Chairman 12; capacity. The Way of the Transgressor 13; good business and attraction. Britt-Nelson Fight Pictures 14. A Message from Mars 16; excellent, to big business. R. F. Outcault 18 pleased small audience. Shepard's Moving Pictures 19. Nat M. Wills in The Duke of Duluth 20. William H. Crane in An American Lord 21. Beauty and the Beast 23, 24. Neighborly Neighbors 26. Grace George 27. David Harum 28.——ITEM: Benefit 17 to Frank Elmer, formerly Savoy stage-manager. An excellent vaudeville bill; the house was crowded.

ELIZABETH.—LYCEUM THEATRE (Edwin Elroy, mgr.): Paris by Night 12-14; excellent, to big business. Fast Life in New York 15-18; co. pleased large houses. Dora Thorne 19-21. A Dangerous Life 23-25. The Fatal Wedding 26-28. The Curse of Drink 30-1. Fighting Fate 2-4.——JACOBS' THEATRE: A Message from Mars 14. Puddin'head Wilson 16. Dr. Jekyll and Mr. Hyde 19, 20. The Duke of Duluth 21. Myrkle-Harder Stock co. 23-28.

HOBOKEN.—LYRIC THEATRE (H. P. Soulier, mgr.; Grant S. Riggs, bus.-mgr.): Child Slaves of New York 12-14 played to good business. Dora Thorne 15-18 opened to big business; co. good; Marie Dale as Dora Thorne pleased, while Isabelle Sherman as Lady Charteris did excellent work; George C. Denton played the part of Stephen Thorne in a very capable manner. Queen of the Convicts 19-22.

PLAINFIELD.—NEW PLAINFIELD THEATRE (W. J. Covnihan, mgr.): Society flocked to the New Plainfield Theatre to greet David Proctor and Elizabeth Valentine in A Message from Mars 13; both were forced to respond to numerous curtain calls. The supporting co. was excellent, and the superb stage setting deserves the highest praise. Queen of the Convicts 14 packed two houses.

NEW BRUNSWICK.—SHORTRIDGE'S THEATRE (R. Shortridge, mgr.): Windy City 6; attendance light; counter attraction benefit popular local musician. Rathbun-Mann 9-14; opening play, Heiress to Millions; large house. Trip to the Moon 17 pleased good house. Middleman 19; good business. Man from Pittsburgh 27.

CAMDEN.—THEATRE (M. W. Taylor, mgr.): Why Girls Leave Home 2-4; capacity; S. R. O. matinees. For His Brother's Crime 5-7; S. R. O.; good co. Wedded and Parted 9-11. Gypsy Girl 12-14 delighted good houses. Nettie the Newsgirl 16-18 pleased capacity. Child Slaves of New York 19-21 to S. R. O. She Dared Do Right 23-25.

SALEM.—GRAND OPERA HOUSE (William Alexander, mgr.): The Way of the Transgressor 14; excellent, to capacity. Tanner and Co.'s American Vaudeville Stars 16-18; good bill to excellent houses. Neighborly Neighbors 27. The Man from Pittsburgh 28. East Lynne 31. Slaves of the Mill Nov. 4.

BRIDGETON.—CRITERION (Ed B. Moore, mgr.): Dora Thorne 12; very fine performance; good house. A Hot Old Time 14 pleased large business. Beauty and the Beast 25. Neighborly Neighbors 28.

NEW YORK.

ALBANY.—EMPIRE THEATRE (Frank Williams, mgr.): Hi Henry's Minstrels 13; large audience; capital performance throughout; the setting of first part was beautiful. Thalia Theatre Yiddish co. in Mirele Efros 16; well received by packed house; excellent cast; headed by Madame K. Liptin. The Isle of Spice 21. W. H. Cane 23. Thomas Jefferson 24. Digby Bell in The Education of Mr. Pipp. Creston Clarke 27. Marie Cahill 28.——HARMANUS BLEECKER HALL (H. R. Jacobs, mgr.): E. H. Sothern and Julia Marlowe in Taming of the Shrew 14 were cordially received by large and representative audience; a magnificent production. The Street Singer 16-18 pleased large audiences. The work of Jessie Mae Hall was highly satisfactory, her songs won much favor. Charles E. Grapewin in It's Up to You, John Henry, 19-21; scored a great success; play proved very amusing; good cast; big business. Marching Through Georgia 23-25. Sherlock Holmes 26-28. The Rays 30. Nat Wills Nov. 1.——ITEMS: Michael Jordan, special officer at Proctor's Theatre the past eight years, died 17. He was always courteous and obliging, and had hosts of friends, and had been in the employ of F. F. Proctor's for about twenty years.—Elaborate preparations are being made here for the Hallowe'en Carnival, which takes place 30, 31.

GEORGE W. HERRICK.

ELMIRA.—LYCEUM THEATRE (M. Reis, lessee and mgr.; W. Charles Smith, res.-mgr.): Isle of Spice 19 (opening). Campbell Stratton in The Sign of the Four 20. Princess Chic 21. Neighborly Neighbors 23. Thomas Jefferson in Rip Van Winkle 26.——RIALTO THEATRE (F. W. McConnell, mgr.): Barr and Benton, Blamphin and Hehr, May Neilson, Mae Lawrence, Sadie Brand, and Alice Armin 16-21; large business; Billy Barr's dancing proved a feature.——ELMIRA COLLEGE: Phi Mu Fraternity in When Love is Young 13; large house.——ITEMS: Henry Taylor, leading tenor at Rorick's Theatre, has signed with Charles F. Atkinson's co., singing "Cloverdell."—Frank Burt has taken a lease of the new Findlay, Ohio, Opera House.—James Redfern, musical editor of the Rochester "Post-Express," is lecturing on "Music of Ireland."

J. MAXWELL BEERS.

SYRACUSE.—WIETING OPERA HOUSE (John L. Kerr, mgr.): Otis Skinner in His Grace de Grammont to good sized house 13. The Maid and the Mummy attracted fairly 14. The Bishop's Carriage, a strong piece well done, drew good house 18. Marie Cahill 25. Thalia Theatre co. 27. Thomas Jefferson 28.——BASTABLE THEATRE (H. A. Hurtig, mgr.): Charles Grapewin scored in John Henry 12-14; novelties in electrical effects were introduced; business large. In the Shadow of the Throne 16-18; excellent melodrama; drew well and pleased. Hearts of Gold 19-21. Elfie Fay 23-25. The Rays 26-28.——ITEMS: Channing Pollock, who dramatized The Bishop's Carriage, witnessed the performance here 18.—D. F. Hennessy, Mr. Keith's general stage-manager, was here 18, 19, looking after his employer's interests.

E. A. BRIDGMAN.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles H. Benedict, mgr.): The Aubrey Stock co. proved popular and drew large houses 9-14, excepting 13, when Sothern and Marlowe drew a capacity house, which was delighted with the star's own version of The Taming of the Shrew. Another and also well pleased house saw in The Bishop's Carriage 16. Pudd'nhead Wilson 17. It's Up to You, John Henry, 18. Howe's moving pictures 19. West's Minstrels 20. A Romance of Coon Hollow 21.

GEORGE C. MOON.

PEEKSKILL.—COLONIAL THEATRE (Fred S. Cunningham, mgr.): R. F. Outcault 12 lectured to a very small but pleased house. Shadows of a Great City 13 pleased big house. Real Widow Brown 14; rather poor; attendance fair. Manhattan Stock co. opened engagement 16-21, excepting 18, with Wicked London, giving excellent satisfaction to S. R. O. Other plays: The Circus Girl, 'Way Down in Maine, Nell Gwynne, and Woman Against Woman. Hi Henry's Minstrels 18 pleased large house. W. J. Keith's co. 23. David Harum 25.——ITEMS: Manhattan Stock co. went to White Plains 18 to make way for Hi Henry's Minstrels.—Tank of water used on stage by Shadows of a Great City co. sprang a leak and somewhat damaged dressing-rooms.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, mgr.): The Bishop's Carriage, dramatized by Channing Pollock, was presented 12, for the first time on any stage before a critical audience, and was enthusiastically received. The play has every evidence of becoming a success. William H. West's Minstrels 14 drew good business. Maud Hillman in Deserted Bride, Home, Sweet Home, The Curse of Beauty, and Buffalo Tragedy 16-18; had excellent business. The Beauty Doctor 19. The Winning Girl 20. Side Tracked 21. Bennett-Moulton co. 23-28 (except 25). Thomas Jefferson in Rip Van Winkle 25.——ITEM: Channing Pollock was a guest of the Press Club 12.

NEWBURGH.—ACADEMY OF MUSIC (Fred M. Taylor, mgr.): Wheelock's United States Indian Band 5 fine to light business. International Stock co. 9-14, excepting 13, with Me and Mother to S. R. O. Other plays: The Evil Men Do, A Homespun Heart, Between Love and Duty, In the Shadow of the Cross, For Her Children's Sake, and The Road to Ruin; co. good. Eva Tanguay 13 delighted good business. Nat M. Wills in Duke of Duluth 17; S. R. O. Mikado (local) 19, 21 pleased good houses. The Isle of Spice 20.

TROY.—RAND'S OPERA HOUSE (M. Reis, mgr.; H. J. Thompson, res.-mgr.): The Maid and the Mummy 12; large and satisfied audience. Hi Henry's Minstrels 14; good performance to fine house. Why Girls Leave Home 16, 17 pleased good co. West's Minstrels 19. The Isle of Spice 20. The Sign of the Four 21. The Education of Mr. Pipp 25. Creston Clarke 26. Marie Cahill 27.——ITEM: Lyceum Theatre has been leased by Miriam Shelby, and will be opened 30 with a stock co.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE: Lyman H. Howe's moving pictures 14 to very good attendance; programme pleased. International Stock co. 16-21 opened in Between Love and Duty, followed by Me and Mother and For the Children's Sake first half to fair business; co. good. Thomas Jefferson 23. David Harum 24. Grace George 25. The Sign of the Cross 26.——COLUMBUS INSTITUTE: The Fays' engagement was extended 16-18 with gratifying results. Ben Greet co. 27, 28.

NIAGARA FALLS.—INTERNATIONAL THEATRE (Harris Lumberg, mgr.): When the World Sleeps 12 to big business. Gismonda 13 to very poor house; disbanded. When Women Love 14; two performances to fair house and fair business. The Maid and the Mummy 16; good play and fair business. Why Women Sin 18. Deserted at the Altar 19. On the Bridge at Midnight 21.

GENEVA.—SMITH OPERA HOUSE (F. K. Hardison, mgr.): Bennett-Moulton Stock co. 9-14; good to fair business; pleased. Plays: Hearts Enthroned, Faust, The Mask of Life, The Lyndon Bank Mystery, The Fatal Coin, Shadowed Lives, Side Lights of New York, His Jealous Wife, and The Great Copper Swindle. Deserted at the Altar 21. Ikey and Abey 24. West's Minstrels 26. Cousin Kate 27.

UTICA.—MAJESTIC THEATRE (E. D. Eldridge, res.-mgr.): In New York Town 6, 7; good house; fair

performance. Hi Henry 10; good play and business. Edna Aug 11; small house. E. H. Sothern and Julia Marlowe 12 delighted large house. Maud and the Mummy 13 pleased good business. Isle of Spice 14; good house. The Bishop's Carriage 17. William Faversham 19.

NEW ROCHELLE.—THEATRE (J. W. Fellows, mgr.): David Proctor in A Message from Mars 12 pleased fair house. Shadows of a Great City 14 gave great satisfaction to good business. Under Southern Skies 16; fair house; co. and scenery good. Shepard's moving pictures 18 pleased fair audience. Tanners' Vaudevillers 28. Farnum in The Virginian 30.

JOHNSTOWN.—GRAND OPERA HOUSE (J. A. Colin, mgr.): Hi Henry's Minstrels 12 to S. R. O. Dr. Jekyll and Mr. Hyde 14 pleased small house. Christie Stock co. 16-21, except 20; consistent business, fair co. Howe's pictures 20. W. H. West's Minstrels 27. Coon Hollow 28. Too Proud to Beg 31. The Fatal Wedding Nov. 2.

GLENS FALLS.—EMPIRE THEATRE (J. A. Holden, mgr.): Harvey and Gage Stock co. 9-16; co. gave good satisfaction; business good. Plays last part of week: Saved from Shame, The Whitecaps, Fanchon the Cricket, The Iron Will, and Polly Primrose. Rural Alvin's pictures 23, 24. Why Girls Leave Home 28.

COHOES.—OPERA HOUSE (E. C. Game, mgr.): The Isle of Spice 18 pleased capacity business. Jessie Mae Hall in The Street Singer 19 to good business. A Japanese Honeymoon 20 (amateur), benefit of Cohoes hospital, to capacity. Slaves of the Mines 21 to good sized audience. Nat M. Wills in Mr. Duke of Duluth 31.

YONKERS.—MUSIC HALL (William J. Bright, mgr.): A Message from Mars 9; David Proctor in leading role; excellent; most of the original production. Shadows of a Great City 12 (matinee and evening); good houses. Real Widow Brown 13 pleased good house. Eva Tanguay 14 delighted good business. Emma Bunting and co. in repertoire 16-21.

AUBURN.—BURTIS OPERA HOUSE (R. S. Newton, mgr.): Bennett-Moulton co. 16-21; excellent business. Plays: His Jealous Wife, The Fatal Coin, Faust, Lyndon Bank Mystery, Hearts Enthroned, Side Lights of New York, Shadowed Lives, and The Great Copper Swindle. BURTIS AUDITORIUM (R. S. Newton, mgr.): Cousin Kate 25.

AMSTERDAM.—OPERA HOUSE (George McClumpha, mgr.): Isle of Spice 16; performance and attendance good. It's Up to You, John Henry, 17; performance excellent; house good. Howe's moving pictures 18 pleased good house. Pudd'nhead Wilson 19. West's Minstrels 21.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, mgr.): West's Minstrel Jubilee 10 drew well and pleased. Dr. Jekyll and Mr. Hyde 11; fair house; pleasing. King of Rogues 19. Pudd'nhead Wilson 20. Virginia Drew Trescott 21. A Hero in Khaki 23-28. Heart of Texas 30.

CORNING.—OPERA HOUSE (Wallace and Gilmore, lessees and mgrs.; H. J. Sternberg, res.-mgr.): Iolanthe (local) Hospital benefit 13-14, pleasing performance; fair attendance. The Nazarene 18 canceled. The Beauty Doctor 20. The Winning Girl 23. West's Minstrels 27. Cousin Kate 28.

SARATOGA SPRINGS.—TOWN HALL THEATRE (Sherlock Sisters, mgrs.): Alvin-Davis moving pictures 13, 14 drew three large and well pleased audiences. Pudd'nhead Wilson 18 failed to materialize. Sherlock Holmes 24. Too Proud to Beg 30. Tracy the Outlaw Nov. 2

LYONS.—MEMORIAL THEATRE (Burt C. Ohmann, mgr.): Clifton Mallory in David Garrick 13, 14 (benefit Lyons Lodge, No. 899, B. P. O. Elks); good business and performances. W. H. West's Minstrels 24. On the Bridge at Midnight 27.

NORWICH.—CLARK OPERA HOUSE (L. B. Bassett, mgr.): Wynne and Singin' Faust 12; satisfaction; fair house. Cousin Kate 23. Human Hearts 27. Coon Hollow Nov. 1.——ITEM: Harry P. Ford joined the Bennett-Moulton co. at Auburn 16.

FISHKILL.—ACADEMY OF MUSIC (C. G. Robinson, mgr.): Neighborly Neighbors 14; co. and house fair. Robertson's pictures 17; satisfaction to fair house. Hi Henry's Minstrels 19. Bon Ton Comedy co. week 23. East Lynne Nov. 8. Two Orphans 18.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (M. Reis, lessee; Charles S. Smith, mgr.): Princess Chic 18; very large and thoroughly pleased audience. The Beauty Doctor 21.

CORTLAND.—OPERA HOUSE (W. W. Wallace, local mgr.): Isle of Spice 12; excellent satisfaction; best of its kind ever in the house. Princess Chic 20 (return).

JAMESTOWN.—SAMUELS' OPERA HOUSE (J. J. Waters, mgr.): Kathryn Purnell co. 16-21; good co. and business. Garside Stock co. week of 23-28. Running for Office 27.

GRANVILLE.—PEMBER OPERA HOUSE (T. A. Boyle, mgr.): Cousin Kate 12; good house and co. Gorton's Minstrels 16; fair. Slaves of the Mines 21. David Harum 3. Buster Brown 10.

WELLSVILLE.—BALDWIN THEATRE (S. F. Sherman, lessee; Mark Grave, mgr.): Boardman's Comedians opened a week's engagement 16. Princess Chic 23.

BATAVIA.—DELLINGER OPERA HOUSE (Edward Houghton, mgr.): When Women Love 10; good co. pleased large audience.

PERRY.—AUDITORIUM (Smith and Olmstead, mgrs.): The Missouri Girl 14; good house; satisfactory. Princess Chic 24. Ibzy and Abey Nov. 1.

ITHACA.—LYCEUM (M. M. Gutstadt, mgr.): Princess Chic 14 (matinee and night) to capacity. Isle of Spice 19 pleased a full house.

DANSVILLE.—HECKMAN OPERA HOUSE (L. H. Heckman, mgr.): Missouri Girl 18 pleased big business.

ONEONTA.—THEATRE (O. S. Bathaway, mgr.): Ralph P. Stoddard, bus.-mgr.): The Princess Chic 12, 13 pleased good houses. Human Hearts 28.

OGDENSBURG.—OPERA HOUSE (Charles S. Hubbard, mgr.): A Romance of Coon Hollow 13; fair performance; small house. Pudd'nhead Wilson 22.

PALMYRA.—OPERA HOUSE (H. L. Averill, mgr.): On the Bridge at Midnight 24. Ibzy and Abey 28. Gorton's Minstrels Nov. 2.

PENN YAN.—YATES' LYCEUM (H. R. Bell, mgr.): Missouri Girl 18.

NORTH CAROLINA.

ASHEVILLE.—GRAND OPERA HOUSE (Gudger and Reynolds, mgrs.): Woods-Browning Stock co. week 8; good houses and audiences; well pleased. Plays: Dens and Palaces, A Hot Old Time, Master and Man, Northern Lights, Because He Loved Her So, A Prisoner of War, Deadwood Dick, The Denver Express 16, 17 pleased good audiences.——AUDITORIUM (W. F. Randolph, mgr.): The Clansman 13; big house; high class audience; all delighted.

WINSTON-SALEM.—ELKS' AUDITORIUM (W. J. Cramer, mgr.): Effie Ellsler in Hazel Kirke 13 pleased fair business. Donnelly and Hatfield's Minstrels 14; excellent troupe; business good. Sign of the Four 18; small but well pleased audience. Miss Bob White 23. Florence Davis 28 in The Player Maid.

DURHAM.—ACADEMY OF MUSIC (J. W. Burroughs, mgr.): The Clansman 5; excellent performance to S. R. O. The Sign of the Four 11 delighted and to big business.——ITEM: The Clansman drew the largest house ever played to here. Receipts over $1,200. Dixon, the author, who is well known here, made a speech.

GREENSBORO.—GRAND OPERA HOUSE (Chas. P. Fuller, mgr.): The Edsall Winthrop Stock co. week 9-14 (except 12); good co. and business. Plays: Lighthouse Robbery, Prison Bells, The Gambler, The Gentleman Burglar, The Little Mate, Effie Ellsler 12; excellent co and fair business. Sherlock Holmes 17 in The Sign of the Four. Miss Bob White 21.

WILMINGNON.—ACADEMY OF MUSIC (Cowan Bros., mgrs.): Sherlock Holmes 14 to fair house and performance. Corinne Rinkle Stock co. 16, 17 in Little Tampa and the Stowaway to S. R. O.; good stock co. Same co. 18-21.

GOLDSBORO.—MESSENGER OPERA HOUSE (J. R. Higgins, mgr.): Cowan Stock co. 9-14; good co.; fair business. Donnelly and Hatfield's Minstrels 21. Florence Davis Nov. 2.

CHARLOTTE.—ACADEMY OF MUSIC (Marx & Nathan, mgr.): The Clansman 10; good, to S. R. O. Effie Ellsler 14 in Hazel Kirke to small business; performance good.

NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, mgr.): Mrs. Wiggs 11 attracted good business; production was well received. Kitties' Band 15 gave matinee and evening concerts to fair houses; pleased audiences. The Lady of Lyons 17. San Toy 18. The Girl from Sweden 22. The Convict's Daughter 24. His Highness the Bey Nov. 1.

OHIO.

DAYTON.—VICTORIA THEATRE (L. M. Boda, gen. mgr.; G. C. Miller, bus. mgr.): Henry Woodruff and Edna Goodrich in The Genius and the Model 16; interesting and witty throughout. The house was not large, but very enthusiastic. The one-act curtain-raiser, Noblesse Oblige, was omitted, the other piece being found a complete evening's entertainment. The Crossing 18, 19. Mildred Holland in The Triumph of an Empress 21. 'Way Down East 24. Thomas W. Ross in A Fair Exchange 28. Alice Fischer in A School for Husbands 28.——NATIONAL THEATRE (Gil Burrows, mgr.): Charles T. Aldrich in Secret Service Sam 12-14; the star's well-known clever lightning change work was well supported to the delight of six big houses. Howard Hall in The Millionaire Detective 16-18; the up-to-dateness of the piece and the excellence of the co. and star resulted in S. R. O. at every performance. Bob Ford and Mayme Gehrue in Lovers and Lunatics 19-21. George Sidney in Busy Izzy 23-25. Wife's Confession 26-28. Hanlon's Fantasma 30-Nov. 1.——PARK THEATRE (Gil Burrows, mgr.): London Belles scheduled for 16-18 canceled.——ITEM: Edna Goodrich entertained her co. at dinner 16 in honor of the success of her new play.

LUCIEN A. SOWARD.

URBANA.—CLIFFORD THEATRE (Edward Clifford, mgr.): Sousa's Band 12 gave interesting programme to a good matinee. Miss Elizabeth Schiller, who has recently joined the band, proved a sweet singer. Jessie Straus' violin playing was a hit. The Old Clothes Man 16 drew fair house. The star, James MacCurdy, gave a good impersonation. Joseph Sullivan, who played the heavy, was so ill he had to play his role on crutches. Isle of Spice 24. Alvin Joslin 31.

WILLIAM H. McGOWN.

YOUNGSTOWN.—PARK THEATRE (Jule Delmar, mgr.): Why Women Sin 12, 13; fair play and business. Rudolph and Adolph 14 pleased good business. To Die at Dawn 16 pleased a packed gallery. The Devil's Auction 17; poor to big house. The Flaming Arrow 18; satisfactory to small house. Big Hearted Jim 19. Kellar 20. The Fool House 21. Running for Office 23-25; Schuman-Heink Opera co. 26. Quincy Adams Sawyer 27, 28.——GRAND (T. A. Albaugh, mgr.): Della Fox headliner 16-21. Others: Arlington and Belston, W. E. Whittle, Gorman and West, James Richmond Glenroy, Harper, Desmond and Bailey, and the Four Rianos; pleased immensely. As a result business is improving.——ITEM: J. L. Kerr, general manager of the M. Reis circuit, was in the city conferring with W. H. Park, proprietor of the Park Theatre.

AKRON.—COLONIAL THEATRE (M. Reis, mgr.; Ully S. Hill, bus. mgr.): Pretty Peggy 12 pleased a fair-sized attendance. Quincy Adams Sawyer 13; co. very good; well-filled house. Sousa 15; very entertaining. Four Huntings in A Fool House 16; co. good; small attendance. The Flaming Arrow 17; co. fair; large audience. The Mummy and the Maid 18. Devil's Auction 20. Running for Office 21. Eleventh Hour 23. Paul Gilmore 23.——UNIQUE (Achille Phillion, mgr.): Roberts, Harry S. Marion, the Crotty Trio, the Great 24, De Greasa, the Cameregraph 16-21; fair; medium attendance.

CARROLLTON.—GRAND OPERA HOUSE ("2" Kemerers, lessees and mgrs.): Verna May co. 9-14; excellent co.; capacity houses; all records broken. Plays: The Little Heiress, Love and War, Down East Folks, In Nevada, My Lady Nell and The Hobo and the Girl. Royal Slave 20.——MINERVA OPERA HOUSE (Mrs. O. J. Finefrock, mgr.): Pendar Family in magic 13, 14; good co.; pleased audiences. The Two Johns 19. American Jubilee Singers 21.

CANTON.—GRAND OPERA HOUSE (M. C. Barber, mgr.): Adelaide Thurston in The Triumph of Betty 3 pleased a packed house. Little Johnny Jones 7; well filled house immensely pleased. Isle of Bong-Bong 9; medium house. Why Women Sin 10; good co. to medium house. Sandy Bottom 11; very poor to very small house. Devil's Auction 13 pleased. Running for Office 19; good house and play. The Nazarene 20. Royal Slave 21. Irene Myers co. 27. Big Hearted Jim 30. Babes in Toyland 31.

ELYRIA.—THEATRE (H. A. Dykeman, mgr.): Finnegan's Ball 13; poor to fair house. Pretty Peggy 14, with Jane Corcoran in title-role, satisfied good business. Sousa 15 (matinee) delighted large house. Kellar 16; capacity house. Maid and the Mummy 19. Seminary Girl 21. Devil's Auction 23. Two Johns 28.——ITEM: After the second act of Finnigan's Ball Manager Dykeman stopped the performance and refunded the money. The performance was not up to expectations.

ZANESVILLE.—WELLER THEATRE (J. G. England, mgr.): Markle-Harder Stock co. 7-13 opened to capacity and continued to large business entire week. One of the best stock cos. ever played here. Honeymoon 16 to light business. Virginia Burdette was the star, assisted by a capable company. Quincy Adams Sawyer 17 to fair audience; production and co. good. Harris-Parkinson Stock co. 23-30, except 26. 'Way Down East 26.

HAMILTON.—JEFFERSON (Tom A. Smith, mgr.): Shooting the Chutes 11; good house. Black Crook, Jr., 13; good business. The Little Red Schoolhouse 14, 15; good houses. The Seminary Girl 16; good house; very pleasing. Isle of Spice 19. Eye Witness 21. Trip to Egypt 23. 'Way Down East 23. Alvin Joslin 24. The Genius and the Model 25. Busy Izzy's Vacation 26. Finnigan's Ball 27. A Desperate Chance 28. Two Little Waifs 29. The Land of Nod 31.

EAST LIVERPOOL.—CERAMIC THEATRE (Edward L. Moore, mgr.): Mildred Holland in The Triumph of an Empress 10; fair performance and business. Girl of the Streets 12, 13 pleased fair houses. Running for Office 17; poor performance to good business. A Woman in the Case 18; splendid production; small house. Paul Gilmore in Captain Debonnaire 20. Kellar 21. Murray and Mackey Comedy co. 23-28.

SALINEVILLE.—K. OF P. OPERA HOUSE (Albert Weir, mgr.): Elmer Walters, Millionaire Tramp, 12 opened house to capacity. Verna May Stock co. 16-18 played The Little Heiress; good performance; good business; audience well pleased. Love and War 17; good business; audience well pleased. Lady Nell 18; good performance; good business; pleased. Lyric Glee Club 28.

MARIETTA.—AUDITORIUM (L. M. Lachs, mgr.): Running for Office 12; fair audience and attraction. Alberta Gallatin in Cousin Kate 16; large audience; fine attraction. Buster Brown 19. The Woman in the Case 24. John Griffith 27. A Trip to Egypt 30. The Beauty Doctor Nov. 3. Paul Gilmore 6. The Royal Chef 7. The Elks' Minstrels, under the auspices of S. A. Grubb's Minstrels, Chicago, a success.

SPRINGFIELD.—GRAND OPERA HOUSE (L. J. Dalle, mgr.): John Griffith in Richard III 11; fair house well pleased. The Old Clothes Man 14 to fair patronage. Big Hearted Jim 16; the play was well received by fair business. Shooting the Chutes 18. Alvin Joslin 21. The Isle of Spice 23. Mildred Holland in The Triumph of an Empress 24. Thomas W. Ross in A Fair Exchange 25.

PORTSMOUTH.—GRAND OPERA HOUSE (C. F. Higley, mgr.): Harris-Parkinson co. week 2-7 to good business and pleased. Plays: Slaves of the Orient, Sandy Bottom, Monte Cristo, Faust and Jesse James. Howe's pictures 13; good entertainment to fair house. Over Niagara Falls 16 failed to please a fair house. Mildred Holland 17. W. C. T. Minstrels (local) 18, 19. Alberta Gallatin 21.

STEUBENVILLE.—GRAND (C. W. Maxwell, mgr.): Mildred Holland 11; co. and performance excellent. Josh Spruceby 12; fair performance. Millionaire Tramp 14; satisfactory. Running for Office 16; splendid co. Big Hearted Jim 18; satisfactory. Woman in the Case 19. To Die at Dawn 21. Holy City 25. Quincy Adams Sawyer 26. Kellar 28. Buster Brown 31.

FINDLAY.—MARVIN THEATRE (S. H. Cunningham, mgr.): John Griffith in Richard III 10 to good business; excellent satisfaction. Her Fatal Sin 12 to fair business. Eleventh Hour 14 pleased two good houses. Finnegan's Ball 18 canceled. Two Little Waifs 21, matinee and night. Old Clothes Man 24. Devil's Auction 26.

CANTON.—GRAND OPERA HOUSE (M. C. Barber, mgr.): Four Huntings in The Fool House 14 matinee and night to good business. The Flaming Arrow 16 enjoyed by moderate house. Devil's Auction 18. Running for Office 19. A Royal Slave 21. Irene Myers in repertoire week 23. Schumann-Heink 27. Big Hearted Jim 30. Babes in Toyland 31.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (W. H. Cutter, mgr.): The Murray Comedy co. 9-14 in A Southern Rose, An Innocent Sinner, A Convict Wife, Down on the Farm, A Brother's Revenge, Cinderella and A Man From the West; big business; good performances. Isle of Spice 17; capacity; excellent performance. Cousin Kate 19. Over Niagara Falls 21. John Griffith in Richard III 23.

MANSFIELD.—MEMORIAL OPERA HOUSE (H. L. Bowers, mgr.): Little Johnny Jones No. 2 9; good to big house. A Royal Slave 14, pleasing two good houses. Quincy Adams Sawyer 16; good performance and business. Running for Office 20. The Eleventh Hour 21. The Sutter Stock co. 23-28.

MARION.—GRAND OPERA HOUSE (Chas. E. Perry, mgr.): The Four Huntings 11 pleased fair house. John Griffith in Richard III 14 greatly pleased fair house. The New Minister 20. The Great Lafayette 24. Two Little Waifs 28. The Little Red Schoolhouse 27.

UHRICHSVILLE.—CITY OPERA HOUSE (Elvin and Van Ostran, mgrs.): Sandy Bottom 13 to fair house; excellent attraction. A Millionaire Tramp 16 to good house; performance very good. The Clay Baker, return date, 19. Over Niagara Falls 24. The Diamond King 27.

ALLIANCE.—OPERA HOUSE (J. C. Craven, mgr.): Chicago Stock co. week 16, crowded houses, in A Soldier of the Empire, My Partner 17, The Parish Priest 18; splendid satisfaction. When Women Love 23. Quincy Adams Sawyer 30. Waifs of New York 31. Over Niagara Falls Nov. 1.

PIQUA.—MAY'S OPERA HOUSE (Charles H. May, mgr.): Shooting the Chutes 14 to fair business; pleased. The Seminary Girl 17 to large house; good performance to satisfaction of all. A Poor Relation 21. A Trip to Egypt 24. The Land of Nod 25. Alvin Joslin 28.

NILES.—VERBECK THEATRE (M. R. Williams, mgr.): The Holy City 2; excellent co. pleased large house. The Millionaire Tramp 5; fair to good house. To Die at Dawn 13; good co.; poor house. Rudolph and Adolph 18. Devil's Auction 19. The Four Huntings 20. The Two Johns 23. The Royal Slave 28.

NEW LEXINGTON.—SMITH'S THEATRE (T. J. Smith, mgr.): Howe's moving pictures to fair business 12. A Poor Relation pleased good audience 14. Barlow and Wilson's Minstrels 17; good business. Clay Baker 20. Finnigan's Ball 23. The Typewriter Girl 26. The Diamond King 30.

ATHENS.—OPERA HOUSE (Slaughter and Finsterwald, mgrs.): Poor Relation 12 to good business; fair performance. Buster Brown 18 packed the house to the walls; performance excellent. The Clay Baker 21. A Trip to Egypt 27. The Sign of the Cross 31.

NEW PHILADELPHIA.—UNION OPERA HOUSE (George W. Bowers, mgr.): Sandy Bottom 12; not enjoyed by our people. Ladies' Cremona Orchestra 13; mediocre. The Huntings 17; very good. Over Niagara Falls 26. The Beauty Doctor 31.

LIMA.—FAUROT OPERA HOUSE (E. F. Maxwell, mgr.): Little Johnny Jones 10; fair to S. R. O. John Griffith 12; excellent co pleased capacity. Isle of Spice 14, afternoon and evening, to capacity. Land of Nod 22.

SANDUSKY.—GRAND OPERA HOUSE (Stugler and Smith, mgrs.): Isle of Bong-Bong 11; largest house of season. Finnegan's Ball 17 canceled. Himmelein's Ideal Stock co. week of 23. Paul Gilmore 30. Isle of Spice Nov. 1.

NORWALK.—GILGER THEATRE (W. G. Gilger, mgr.): Chicago Stock co. 9; large business. Finnegan's Ball 16 canceled. Seminary Girl 19. Pretty Peggy 23. Great Lafayette 26. Old Clothes Man 27. Two Johns 30.

CAMBRIDGE.—COLONIAL THEATRE (Hammond Brothers, mgrs.): Running for Office 11; good house; fair performance. Sandy Bottom 14; large house pleased. Big Hearted Jim 17. Quincy Adams Sawyer 19. The Woman in the Case 21.

GALLIPOLIS.—THEATRE (J. M. Kaufman, mgr.): Buster Brown 17 pleased a large audience. Typewriter Girl 26. The Fortune Teller Nov. 9. High Flyers 16. The Little Duchess 21.

GREENVILLE.—TRAINOR'S OPERA HOUSE (H. A. Deardorff, mgr.): Sousa's Band 11 matinee; fine concert; good business. Her Fatal Sin 12 pleased a good house. William V. Mong in The Clay Baker 23.

M'CONNELSVILLE.—TWIN CITY OPERA HOUSE (Adams and Bain, mgrs.): Cousin Kate 17 failed to please a fair audience. Harris-Parkinson co. 23, playing The Moonshiner.

NELSONVILLE.—STUART'S OPERA HOUSE (W. J. Stuart, mgr.): Howe's moving pictures pleased good house 11. Over Niagara Falls 19 delighted good house. Trip to Egypt 28.

WILMINGTON.—OPERA HOUSE (Den Do Vun, mgr.): The Old Clothes Man 14; excellent to good business. Alvin Joslin 23. Finnigan's Ball 30. John Griffith Nov. 7.

VAN WERT.—AUDITORIUM (F. X. Sallier, lessee and mgr.): A Trip to Egypt 6; fair co.; good house. One of the Many 9; fair co.; poor house. The Bowery News Girl 11; good co. pleased fair house.

GALION.—CITY OPERA HOUSE (S. E. Elliot, mgr.): Quincy Adams Sawyer 7; good to fair house. Over Niagara Falls 9; good play and house. A Royal Slave 12 pleased good business.

FREMONT.—OPERA HOUSE (Helm and Hayman, mgrs.): The Isle of Bong-Bong 12 packed the house at advanced prices. The Devil's Auction 24. The Great Lafayette 27.

SALEM.—GRAND OPERA HOUSE (Smith and Fonda, mgrs.): Running for Office 18; excellent; good business. The Flaming Arrow 19. Two Johns 20. Why Women Sin 23.

CANAL DOVER.—HARDESTY'S THEATRE (W. H. Cox, mgr.): Sousa 12 to S. R. O. Clay Baker 14; good business and performance. When Women Love 20. Diamond King 28.

DELPHOS.—SHEETER'S OPERA HOUSE (F. H. Staup, mgr.): Her Fatal Sin 11; good co; fair business. Our New Minister 19. Little Red School House 23. When Women Love 31.

CORNING.—MONAHAN'S OPERA HOUSE (John Monahan, mgr.): Waifs of New York 13 canceled. Barlow and Wilson Minstrels 18; small audience.

CIRCLEVILLE.—GRAND OPERA HOUSE (W. H. Sutter, mgr.): A Poor Relation 16 pleased a fair audience. Richard III 24.

NEWCOMERSTOWN.—CITY OPERA HOUSE (E. E. Beskett, mgr.): Diamond King 20. Nip and Tuck Nov. 2.

FOSTORIA.—ANDE'S OPERA HOUSE (H. C. Campbell, mgr.): Ole Olson 11 pleased a top-heavy house. The Eleventh Hour 18.

NAPOLEON.—OPERA HOUSE (J. M. Riger, mgr.): Brothers Beyer in Next Door 14; fair house; failed to please.

POMEROY.—OPERA HOUSE (H. V. Howell, mgr.): Humpty Dumpty 30.

OKLAHOMA TERRITORY.

SHAWNEE.—OPERA HOUSE (D. I. Verbine, mgr.): Gertrude Ewing co. 2-7. Plays: The Fatal Marriage, The Mansion of Aching Hearts, The Face That Kills, The Girl from 'Frisco, Leah, the Jewess, A Hot Old Time, and Dens and Palaces; pleased good houses. Benton's Comedians 12-14. Plays: Down Mobile, Nick Carter, Detective; Peck's Bad Boy, and The Cowboy's Girl; fair business. Temple Male Quartette of Boston 16. A Thoroughbred Tramp 19.

OKLAHOMA CITY.—OVERHOLSER OPERA HOUSE (Ed Overholser, mgr.): The Lyceum Course (Hathaway Harper, mgr.) opened with Rosatte's Royal Italian Band to capacity; pleased. My Friend from Arkansaw 14; fair business. A Russian Boy 15; fair business; pleased the top. Harmony Concert co. (Lyceum Course) 19. A Thoroughbred Tramp 21.

(Continued on page 24.)

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BREEZY TIME (John R. Andrews, mgr.): Pulaski, Tenn., Oct. 24, Huntsville, Ala., 25, New Decatur 26, Sheffield 27, Iuka, Miss., 28, Union Springs 30, Columbus, Ga., 31, Talladega, Ala., Nov. 1, Selma 2, Demopolis 3, Meridian, Miss., 4.

A BUNCH OF KEYS (Gus Bothner, mgr.): Chattanooga, Tenn., Oct. 24, Birmingham, Ala., 25, Tuscaloosa 26, Montgomery 27, Troy 28.

A COUNTRY KID (H. B. Whittaker, mgr.): Clinton, Ill., Oct. 24, Farma City 25, Tuscola 26, Mattoon 27, Charleston 28.

A GIRL OF THE STREETS (Laura Alberta; Decker and Veronee, mgrs.): Pittsburgh, Pa., Oct. 23-28, Baltimore, Md., 30-Nov. 4.

A DESPERATE CHANCE: Hamilton, O., Oct. 28.

A DANGEROUS LIFE (M. E. Goodman, mgr.): Elizabeth, N. J., Oct. 23-25, Reading, Pa., 26-28.

A GENTLEMAN BURGLAR (E. A. Harrington, mgr.): Springfield, Ill., Oct. 28.

A HOMESPUN HEART: Ellsworth, Minn., Oct. 24, Rock Rapids, Ia., 25, Hartley 26, Pocahontas 27, Marathon 28.

A PAIR OF COUNTRY KIDS (Smith and Banman, mgrs.): Reynoldsville, Pa., Oct. 24, Glen Campbell 25, Patton 26, Clearfield 27, Kane 28, Hazlehurst 30, Mt. Jewell 31, Corry Nov. 1.

A POOR RELATION (R. F. Meyers, mgr.): Wauseon, O., Oct. 24, Tecumseh, Mich., 25, Pontiac 27, Flint 28.

A RABBIT'S FOOT (Pat Chappelle, mgr.): Galveston, Tex., Oct. 24, Liberty 25, Sour Lake 26, Beaumont 27, Woodville 28, Nacogdoches 30, Jacksonville 31.

A RACE FOR LIFE: St. Joseph, Mo., Oct. 29, 30, Chillicothe 31, Alton, Ill., Nov. 1, Jacksonville 2, Decatur 3, Kankakee 4.

A ROMANCE OF COON HOLLOW (George B. Haine, mgr.): Elk Rapids, Mich., Oct. 25, Charlevoix 26, Gaylord 27, Boyne City 28, St. Ignace 30, Petoskey 31.

A ROYAL SLAVE (West; Gordon and Bennett, props.; Robt. E. Stetson, mgr.): Iowa Falls, Ia., Oct. 24, Storm Lake 25, Onawa, Minn., 26, Wayne, Neb., 28, Sioux City, Ia., 29, Wakefield, Neb., 31, Norfolk Nov. 1, Pierce 2, Winner 3.

A ROYAL SLAVE (North; Gordon and Bennett, props.; Fred Miller, mgr.): Waynestown, Ind., Oct. 24, Ladoga 25, Rockville 26, Newport 27, Newman, Ill., 28, Tuscola 30, Arcola 31, Oakland Nov. 1.

A ROYAL SLAVE (East; Gordon and Bennett, props.; E. T. Stetson, mgr.): Minerva, O., Oct. 24, Warren 25, Niles 26, Salem 27, Lisbon 28, East Palestine 29, Elwood City 30, Beaver Falls Nov. 1.

A RUNAWAY BOY (M. H. Myers, mgr.): Newark, N. J., Oct. 22-28, Plainfield 30, Burlington 31, Bridgeport, Conn., Nov. 1, 2, Derby 3, South Norwalk 4.

A RUSSIAN SPY (W. Dick Harrison, mgr.): Grinnell, Ia., Oct. 26, Belle Plaine 27, Cedar Rapids 28, Tama 30, Marshalltown 31.

A RUSSIAN SPY (Louis Sutherland, mgr.): Woodward, O. T., Oct. 25, Amarillo, Tex., 26, Clarendon 30, Childress 31, Quannah Nov. 1, Vernon 2, Hobart, O. T., 3, Mangum 4.

A SLAVE OF THE MILL (Gordon and Bennett, props.; Col. C. W. Roberts, mgr.): Shamokin, Pa., Oct. 24, Carlisle 25, Chambersburg 27, Trenton, N. J., Nov. 2, Chester, Pa., 3, Salem, N. J., 4.

A THOROUGHBRED TRAMP (Harry Darlington, mgr.): Duncan, Okla., Oct. 25, Comanche 26, Anadarko 28, Mangum 30, Hobart 31, Clinton Nov. 1, Weatherford 2, Pond Creek 3, Hutchinson, Kan., 6.

A WIFE'S SECRET: Nebraska City, Mo., Oct. 24, Council Bluffs, Ia., 25, Omaha, Neb., 26-28, Des Moines 29-Nov. 1, Davenport 2, Rock Island, Ill., 3, Moline 4.

A YANKEE CIRCUS ON MARS (Thompson and Dundy, mgrs.): New York city Aug. 30—indefinite.

ACROSS THE PACIFIC (E. E. Blaney Amusement Co., mgrs.): Chicago, Ill., Oct. 15-28.

ADAMS, MAUDE: Buffalo, N. Y., Oct. 23-25, New York city Nov. 6—indefinite.

AFTER MIDNIGHT: Cleveland, O., Oct. 23-28, Toledo 30-Nov. 1, Ft. Wayne, Ind., 2-4.

ALDRICH, CHARLES T. (A. H. Woods, mgr.): Detroit, Mich., Oct. 22-28.

ALLEN, VIOLA: Baltimore, Md., Oct. 23-28, Washington, D. C., 30-Nov. 4.

ALONG THE MOHAWK (Kingsey-Lewis, mgrs.): Boston, Mass., Oct. 23-28.

ALVIN JOSLIN (Root and Anderson, props.): Hamilton, O., Oct. 24, Lebanon 25, Hillsboro 26, Piqua 28.

AN ARISTOCRATIC TRAMP (Harry A. Murray, mgr.): Richmond, Mo., Oct. 24, Lexington 25, Higginsville 26, Marshall 27, Chillicothe 28, Milan 30, Unionville 31, Centerville, Ia., Nov. 1, Albia 2, Fairfield 3, Iowa City 4.

AN ARISTOCRATIC TRAMP (B. S. E. Lester, mgr.): Paris, Tex., Oct. 24, Bonham 25, Denison 26, Sherman 27, Greenville 28.

AN ORPHAN'S PRAYER (Martin Sheeley, mgr.): Sioux Rapids, Ia., Oct. 24, Esterville 25, Worthington, Minn., 26, Sibley, Ia., 27, Sioux Falls, S. D., 28.

ANGLIN, MARGARET: New York city Sept. 21—indefinite.

ARIZONA (David J. Ramage, mgr.): Los Angeles, Cal., Oct. 22-28, Fresno 29, Madera 30, Stockton 31, Oakland Nov. 1, 2, San Jose 3, Sacramento 4.

AS TOLD IN THE HILLS (W. F. Mann, mgr.): Litchfield, Ill., Oct. 24, Alton 25, Chester 26, Mt. Vernon 27, Vincennes, Ind., 28, Tell City 29, Paducah, Ky., 31, Cairo, Ill., Nov. 1, Carbondale 2, Herrin 3, Murphysboro 4.

AT CRIPPLE CREEK (E. J. Carpenter's): Jefferson City, Mo., Oct. 24, Mexico 25, Louisiana 27, Alton 28, East St. Louis 29, Jacksonville 31, Lincoln Nov. 1, Decatur 2, Champaign 3, Bloomington 4.

AT PINEY RIDGE (M. O. Higgins, mgr.): Cincinnati, O., Oct. 22-28.

BARRYMORE, ETHEL: St. Paul, Minn., Oct. 23-25, Minneapolis 26, 28.

BATES, BLANCHE (David Belasco, mgr.): Washington, D. C., Oct. 23-28.

BELLEW, KYRLE (Liebler and Co., mgrs.): Providence, R. I., Oct. 23-25, New Bedford, Mass., 25, Newport, R. I., 27, Fall River, Mass., 28, Worcester 30, Springfield 31, Hartford, Conn. Nov. 1, Waterbury 2, New Haven 3, Bridgeport 4.

BEN HUR: Portland, Ore., 19-28.

BIG HEARTED JIM (Klimt and Gazzolo, props.; Frank Gazzolo, mgr.): McKeesport, Pa., Oct. 23-25, Wheeling, W. Va., 26, 28.

BINGHAM, LLOYD: Baltimore, Md., Oct. 23-28.

BUSTER BROWN (Eastern): Augusta, Me., Oct. 24, Rockland 25, Lewiston 26, Portland 27, 28, Biddeford 30, Concord, N. H., 31, Laconia Nov. 1, Barre, Vt., 2, Montpelier 3, Burlington 4.

CARTER, MRS. LESLIE: New York city Sept. 20—indefinite.

CHECKERS (The Kirke Le Shelle Co., mgrs.): Philadelphia, Pa., Oct. 23-28.

CHILD SLAVES OF NEW YORK: Baltimore, Md., Oct. 23-28.

CLARKE, CRESTON: Brattleboro, Vt., Oct. 24, Pittsfield, Mass., 25, Troy, N. Y., 26, Albany 27, Amsterdam 28, Schenectady 30, Utica 31, Syracuse Nov. 1, Oswego 2, Wellsboro, Pa., 3, Waverly, N. Y. 4.

COGHLAN, ROSE: Ottawa, Can., Oct. 23, 24, Brockville 25, Kingston 26, Belleville 27, Petersboro 28.

CONFESSIONS OF A WIFE (A. H. Wood mgr.): Indianapolis Ind., Oct. 23-25, Dayton, O., 26-28, Columbus 30-Nov. 1, Toledo 2-4.

CRANE, WILLIAM H.: Schenectady, N. Y., Oct. 24, Utica 25, Ithaca 26, Rochester 27, 28.

CROSMAN, HENRIETTA: Boston, Mass., Oct. 16-28.

CUSTER'S LAST FIGHT (Frank G. Rhoades, mgr.): Philadelphia, Pa., Oct. 23-28.

DALY, ARNOLD: New York city—indefinite.

DANGERS OF WORKING GIRLS (A. H. Wood, mgr.): Washington, D. C., Oct. 23-28, Baltimore, Md., 30-Nov. 4.

DAVID HARUM (Julius Cahn, mgr.): Holyoke, Mass., Oct. 24, 25, Springfield 26-28.

DAVIS, FLORENCE: Danville, Pa., Oct. 24, Greensboro, 25, Winston-Salem, N. C., 26, Durham 27, 28, Raleigh 30, Newberne 31, Wilson Nov. 1.

DESERTED AT THE ALTAR: Williamsport, Pa., Oct. 24, Atlantic City, N. J., 30, 31, Asbury Park Nov. 1, Elizabeth 2.

DOONE, ALLEN (Kennedy and Westfall, mgrs.): Woodstock, Can., Oct. 24, Galt 25, Brantford 26, St. Catherines 27, Hamilton 28, Toronto 30-Nov. 4.

DORA THORNE (A; Harry Mayo, mgr.): Derby, Conn., Oct. 24, Danbury 26, Bridgeport 27-28.

DORA THORNE (C; Rowland and Clifford, mgrs.): Pana, Ill., Oct. 24, Sullivan 25, Effington 26, Newton 27, Centralia 28, Harrisburg 30, Herrin 31, Murphysboro Nov. 1, Duquoin 2, McLeansboro 3, Mt. Vernon 4.

DORA THORNE (D; L. E. Pond, mgr.): Bloomington, Ind., Oct. 27, Bedford 28, Terre Haute 29-30, Washington 31, Vincennes Nov. 1, Bloomfield 2, Rockville, Ill., 3, Brazil, Ind., 4, Jacksonville, Ill., 5.

DORA THORNE (E; W. T. Gaskill, mgr.): Hoquiam, Wash., Oct. 24, Montesano 25, Elmo 26, Centralia 27, Chehalis 28, Portland, Ore., 29-Nov. 4.

DORA THORNE (B; D. G. Hartman, mgr.): Lock Haven, Pa., Oct. 24, Bellefonte 25, Tyrone 26, Houtzdale 27, Phillipsburg 28, Clearfield 30, Curwensville 31.

D'ORSAY, LAWRENCE: Philadelphia, Pa., Oct. 23-Nov. 3.

DOWN BY THE SEA (S. W. Combs, mgr.): Waukegan, Ill., Oct. 24.

DREW, JOHN: New York city Nov. 4.

EASY DAWSON (Henry W. Savage, mgr.): Newark, N. J., Oct. 23-28.

EBEN HOLDEN (W. E. Scammon, mgr.): Vandergrift, Pa., Oct. 24, Butler 25, Franklin 26, Greenville 27, Sharon 28, Ashtabula, O., 30, Warren 31, Youngstown Nov. 1, Akron 2, Bellefontaine 3, Springfield 4.

EDESON, ROBERT: Cleveland, O., Oct. 23-28.

EIGHT BELLS: Wilmington, Del., Oct. 23-25, Camden, N. J., 26-28.

EIGHTEEN MILES FROM HOME: Portland, Ore., Oct. 23, 24, Bangor 25, Waterville 26, Augusta 27, Biddeford 28, Gloucester, Mass., 30, Lynn 31-Nov. 1, New Bedford 2, Taunton 3, Fall River 4.

ELLIOTT, MAXINE: New York city Sept. 4—indefinite.

FANTASMA: Cincinnati, O., Oct. 23-28.

FAST LIFE IN NEW YORK (A. H. Woods, mgr.): Scranton, Pa., Oct. 23-25, Wilkes-Barre 26-28, Philadelphia 30.

FATTY FELIX (Burt Jacobs, mgr.): Jacksonville, Ill., Oct. 24, Shelbyville 25, Oakland 26, Paris 27.

FAUST (Porter J. White's): Mt. Pleasant, Mich., Oct. 24, Alma 25, St. Johns 26, Lowell 27, Muskegon 28, Greenville 30, Big Rapids 31, Ludington Nov. 1, Neenah 2.

FAVERSHAM, WILLIAM: Chicago, Ill., Oct. 16-28.

FIGHTING FATE (William Ryno, mgr.): Philadelphia, Pa., Oct. 23-28, Hoboken, N. J., 29-Nov. 1, Elizabeth 2-4.

FINNIGAN'S BALL: Hamilton, O., Oct. 27.

FISKE, MRS., AND THE MANHATTAN COMPANY (Harrison Grey Fiske, mgr.): Philadelphia, Pa., Oct. 16-28, Pittsburg 30-Nov. 4.

FOR HER SAKE (Louis A. Elliott, mgr.): Watertown, S. D., Oct. 24, Brookings 25, Lake Preston 26, Dell Rapids 27, Flandeau 28, Madison 30, Sioux Falls 31.

FOR HIS BROTHER'S CRIME (D. D. Sears, mgr.): New York city Oct. 23-28.

FRANKENFIELD, LAURA: Fargo, N. D., Oct. 31, Wadena Nov. 1, Sauk Center 2, St. Cloud, Minn., 3, Duluth 4.

GALLAND, BERTHA: Newark, N. J., Oct. 23-28.

GALLATIN, ALBERTA (Kane, Shipman and Colbin, mgrs.): Lexington, Ky., Oct. 24, Frankfort 25, Louisville 26-28, Paducah 30, Evansville, Ind., 31, Henderson, Ky., Nov. 1, Owensboro 2, Madisonville 3, Nashville, Tenn., 4, Jackson 6.

GILMORE, BARNEY: New York city Oct. 23-28.

GILMORE, PAUL (Jules Murry, mgr.): Ridgway, Pa., Oct. 24, Bradford 25, Erie 26, Meadville 27, Akron, O., 28, Sandusky 30, Mansfield 31, Zanesville Nov. 1, Cambridge 2, Canton 3, Newark 4.

GOODWIN, NAT C.: Philadelphia, Pa., Oct. 23-Nov. 4.

GRAPEWIN, CHARLES: New York city, Oct. 23-28.

GRIFFIN, JOHN: Lancaster, O., Oct. 24, Circleville, 25, Chillicothe 26, Marietta 27, Jackson 28, Parkersburg, W. Va., 30, Charleston 31, Huntington Nov. 1, Ashland, Ky., 2.

HACKETT, JAMES K., AND MARY MANNERING: New York city Sept. 25—indefinite.

HALL, HOWARD (Henry Pierson, mgr.): St. Louis, Mo., Oct. 22-28, Kansas City 29, St. Joseph 5, 6.

HALL, JESSIE MAE: New York city Oct. 23-28, Syracuse 30-Nov. 1, Rochester 2-4.

HANFORD, CHARLES B. (F. Lawrence Weber, mgr.): Rockford, Ill., Oct. 24, Elgin 25, Aurora 26, Ottawa 27, Kewanee 28, Galesburg 30, Keokuk, Ia., 31, Ottumwa Nov. 1, Muscatine 2, Cedar Rapids 3, Davenport 4.

HANS HANSON (James T. McAlpin, mgr.): Fort Atkinson, Wis., Oct. 25, Harvard, Ill., 26, Earlville 27, Mendota 28, Spring Valley 29, Dwight 30, Braceville 31, Lexington, Nov. 1, Atlanta 2, Virden 3, Gillespie 4, East St. Louis 5.

HANS AND NIX: Freeport, Ill., Oct. 27.

HAPPY HOOLIGAN'S TRIP AROUND THE WORLD (Joe Petting, mgr.): St. Joseph, Mo., Oct. 24, 25.

HEARTS OF GOLD (Phil Hunt, mgr.): Philadelphia, Pa., Oct. 23-28, Newark, N. J., 30-Nov. 4.

HENDRICKS, BEN. (Wm. Gray, mgr.): Manistee, Mich., Oct. 24, Travers City 25, East Jordan 26, Petoskey 27, Sheboygan 28, Sault Ste Marie 30, Sault Ste. Marie, Can., 31, Manistique, Mich., Nov. 1, Goldstone 2, Escanaba 3, Calumet 4.

HER FIRST FALSE STEP: Columbus, O., Oct. 23-25.

HER ONLY SIN (Lincoln J. Carter's): Kewanee, Ill., Oct. 24, Dixon 25, Sterling 26, Freeport 27, Clinton, Ia., 28, Davenport 29, 30, Washington 31, Sigourney Nov. 1, Ottumwa 2, Centerville 3, Albia 4.

HER WEDDING DAY (James Wall, mgr.): Chicago, Ill., Oct. 15-Nov. 4.

HIS FATHER'S SIN (Jed Carleton, mgr.): Eddyville Ia., Oct. 26, Knoxville 27, Pella 28, Monroe 30, Prairie City 31, Dallas Center, Nov. 1, Adel 2, Pamonce 3, Guthrie Centre 4, Stuart 6, Casey 7.

HIGGINS DAVID (E. D. Starr, mgr.): Grand Rapids, Mich., Oct. 22, 23, Toledo, O., 26-28.

HOLLAND, MILDRED: Springfield, O., Oct. 24, Muncie, Ind., 25, Anderson 26, Elwood 27, Kokomo 28, Frankfort 30, Lafayette 31, Terre Haute Nov. 2, Tipton 3, Marion 4.

HOME FOLKS: Sioux City, Ia., Oct. 26, 27, St. Paul, Minn., Nov. 2-4.

HONEST HEARTS (Klimt and Gazzolo, props.; William Marble, Jr., mgr.): Oregon City, Ore., Oct. 24, Eugene 25, Albany 26, Corvallis 27, Roseburg 28, Grants Pass 30, Medford 31, Ashland Nov. 1, Oroville 2, Santa Rosa 3, Vallejo 4.

HOOLIGAN IN NEW YORK (Frasee and Brown, mgrs.): Terrell, Tex., 28, McKinney 30.

HOOLIGAN'S TROUBLES (A. J. Aylesworth, mgr.): Pincher Creek, Can., Oct. 24, Fernie, B. C., 25, Cranbrook 26, 27, Moyie 28, Nelson 30, Grand Forks 31, Rossland Nov. 1, Northport, Wash, 2, Harrington 3, Wendtchu 4, Seattle 5-11.

HOW BAXTER BUTTED IN: Norfolk, Va., Oct. 30-Nov. 4.

HOW HEARTS ARE BROKEN (J. E. Clifford, mgr.): Cincinnati, O., Oct. 22-28, Philadelphia, Pa., 30-Nov. 4.

HUMAN HEARTS (Southern; Jay Simms, mgr.): Macon, Ga., Oct. 24, Griffin 25, Anniston, Ala., 26, Gadsden 27, Birmingham 28.

HUMAN HEARTS (Eastern; Jesse M. Blanchard, mgr.): Carbondale, Pa., Oct. 24, Susquehanna 25, Oneonto, N. Y., 26, Norwich 27, Elmira 28.

HUMAN HEARTS (Western; Wm. Franklin Riley, mgr.): Iowa City, Ia., Oct. 24, Cedar Rapids 25, Des Moines 26-28.

HUNTINGS, THE (Harry Dull, mgr.): Greenville, Pa., Oct. 24, McKeesport 30-Nov. 1.

IN THE LAND OF COTTON: Marlboro, Mass., Oct. 24.

IN OLD KENTUCKY (W. C. Ware, mgr.): Sioux City, Ia., Oct. 24, Sioux Falls, S. D., 25, Le Mars, Ia., 26, Cherokee 27, Ft. Dodge 28.

IN NEW YORK TOWN: New York city Oct. 23-Nov. 4.

JAMES, LOUIS: Baton Rouge, La., Oct. 24, Alexandria 25, Lake Charles 26, Beaumont, Tex., 27, Galveston 28.

JEFFERSONS, THE: Waco, Tex., Oct. 24, Corsicana 25, Dallas 28, Guthrie, Okla., 30, Shawnee 31, Oklahoma City Nov. 1, Fort Worth, Tex., 2, Greenville 3, Terrell 4, Marshall 6.

JERRY FROM KERRY: Minot, N. D., Oct. 27, Kenware 28, Bowbells 30, Portal 31, Moose Jaw, N. W. T., Nov. 1.

JUST OUT OF COLLEGE: New York city Sept. 25—indefinite.

KALICH, BERTHA (Harrison Grey Fiske, mgr.): New York city Oct. 23—indefinite.

KENDALL, EZRA: Decatur, Ill., Oct. 24, Springfield 25, Bloomington 26, Peoria 27, Danville 28.

KING OF TRAMPS (Eastern Empire Amusement Co., mgrs.): Monongahela, Pa., Oct. 24, Washington 25, Waynesburg 26, Cannonsburg 27, New Kensington 29, Leechburg 30, Vandergrift 31, East Brady Nov. 2, New Bethlehem 3, Brookville 4.

KNOTT, ROSELLE (Kane, Shipman and Colvin, mgrs.): Moscow, Ida., Oct. 24, Pullman, Wash., 25, Colfax 26, North Yakima 28, Seattle 29-31, Victoria, B. C., Nov. 1, Nanaimo 2, Vancouver 3, New Westminster 4.

KOLB AND DILL: Milwaukee, Wis., Oct. 22-28, Cincinnati, O., 29-Nov. 4.

LACKAYE, WILTON (Wm. A. Brady, mgr.): Leadville, Col., Oct. 24, Pueblo 25, Colorado Springs 26, Victor 27, Cripple Creek 28, Denver 30-Nov. 4.

LORAINE, ROBERT: New York city Sept. 5—indefinite.

LORD BALTIMORE: Cisco, Tex., Oct. 24, Bowie 25, Wichita Falls 26, Henrietta 27, Ardmore, I. T., 28.

LORIMER, WRIGHT (Wm. A. Brady, mgr.): Pittsburgh, Pa., Oct. 23-28, Baltimore, Md., Nov. 6-18.

LOST IN A BIG CITY (A. H. Woods, mgr.): Jersey City, N. J., Oct. 23-28, Newark 30.

LYMAN TWINS (Lyman Bros., mgr.): Shenandoah, Ia., Oct. 24, Glenwood 25, Corning 26, Creston 27, Maryville, Mo., 28, St. Joseph 29.

MACK, ANDREW (Rich and Harris, mgrs.): San Francisco, Cal., Oct. 22-Nov. 4.

McFADDEN'S FLATS (Thos. H. Henry, mgr.): Pine Bluff, Ark., Oct. 24, Hot Springs 25, Little Rock 26, Ft. Smith 27, Springfield, Mo., 28, St. Louis 29-Nov. 4.

McKINLEY, MABEL: Buffalo, N. Y., Oct. 23-28.

MANSFIELD, RICHARD: Chicago, Ill., Oct. 10-Nov. 4.

MALONEY'S WEDDING DAY (Ira R. Haynes, mgr.): Fayetteville, N. C., Oct. 24, Kinston 25, Greenville 27, Tarboro 28.

MASON AND MASON: Nashville, Tenn., Oct. 23-28.

MELVILLE, ROSE (J. H. Stirling, mgr.): St. Louis, Mo., Oct. 23-28.

MIDNIGHT IN NEW YORK: Jacksonville, Ill., Oct. 26.

MONG, WILLIAM V. (Harry Bubb, mgr.): Lincoln, Ill., Oct. 25, Springfield 26, Decatur 27, Bloomington 28.

MORE TO BE PITIED THAN SCORNED: Grand Rapids, Mich., Oct. 23-28.

MORRISON, LEWIS (Wallace Sackett, mgr.): Hartford, Conn., Oct. 24, Waterbury 25, Bridgeport 26, Danbury 27, New Haven 28.

MORTIMER, LILLIAN (No Mother to Guide Her; Decker and Veronee, mgrs.): Toronto, Can., Oct. 22-28, Scranton, Pa., 30-Nov. 1, Wilkes-Barre 2-4.

MORTONS, THE FOUR (Percy G. Williams, mgr.): Brooklyn, N. Y., Oct. 23-28.

MRS. LEFFINGWELL'S BOOTS: Des Moines, Ia., Oct. 24, Iowa City 25, Lincoln, Neb., 26, Omaha 27, 28.

MRS. WIGGS OF THE CABBAGE PATCH: La Crosse, Wis., Oct. 24.

MUGGS LANDING: Clearfield, Pa., Oct. 24, Shamokin 25, Easton 26, York 27, Chester 28, Columbia 30, Carlisle 31.

MURPHY, JOSEPH (George Kennedy, mgr.): Woodstock, Can., Oct. 24, Galt 25, Hamilton 26, 27, St. Catherines 28, Toronto 30-Nov. 4.

MURPHY, TIM: Kansas City, Mo., Oct. 22-25, Topeka, Kan., 26, St. Joseph, Mo., 27, 28.

MURRAY AND MACK (Ollie Mack and Joe W. Spears, mgrs.): Little Rock, Ark., Oct. 24, Pine Bluff 25, Helena 26, Marianna 27, Jonesboro 28, Nashville, Tenn., 30-Nov. 4.

MY FRIEND FROM ARKANSAW: Chickasha, Ia., Oct. 24, Euclid 25, Pawnee 27, Claremont, Ill., 28.

MY WIFE'S FAMILY (Western; W. McGowan, mgr.): Marinette, Wis., Oct. 24, Green Bay 25.

MY WIFE'S FAMILY (Western; W. McGowan, mgr.): Laporte, Ind., Oct. 24, Mishigan City 25, Elkhart 26, Warsaw 27, Hartford City 28.

NELS NELSON (Perry and Pressly, mgrs.): McHenry, N. D., Oct. 24, Wimbleton 27, Courtney 28, New Rockford 30, Melville 31, Bowden Nov. 1.

NETHERSOLE, OLGA (C. B. Dillingham, mgr.): Washington, D. C., Oct. 23-28.

NETTIE THE NEWSGIRL (Gould and Freed, mgrs.): Bridgeport, Conn., Oct. 24, 25, Hartford 26-28, Holyoke, Mass., 29-31, Manchester, N. H. Nov. 2-4.

OLCOTT CHAUNCEY (Augustus Pitou, mgr.): Fall River, Mass., Oct. 24, Woonsocket, R. I., 25.

OLD ARKANSAW (V. E. Lambert, mgr.): David City, Neb., Oct. 24, Osceola 25, Shelby 26, Cedar Bluffs 27, North Bend 28, Schuyler 30, Columbus 31, Central City, Nov. 1, St. Paul 2, Grand Island 4, Lexington 4.

ON THE BRIDGE AT MIDNIGHT (Eastern; Klimt and Gazzolo, props.; Fred Walton, mgr.): Palmyra, N. Y., Oct. 24, Newark 25, Lyons 26, Clyde 27, 28, Watertown 30, Auburn 31, Cortland Nov. 1, Binghamton 2, Utica 3, 4.

ON THE BRIDGE AT MIDNIGHT (Western; Klimt and Gazzolo, props.; Daniel Reed, mgr.): San Jose, Cal., Oct. 29-31, Los Gatos Nov. 1, Salinas 2, Santa Barbara 3, Ventura 4, Oxnard 5, Santa Ana 6.

OUR NEW MINISTER (Miller and Conyers, mgrs.): Detroit, Mich., Oct. 22-29, Grand Rapids Nov. 1-4.

OVER NIAGARA FALLS (A; John P. Barrett, mgr.): Coshocton, O., Oct. 24, Urichsville 25, New Philadelphia 26, Sugar Creek 27, Masillon 28, Salem 30, Lisbon 31, Alliance Nov. 1, Niles 2, Greenville, Pa. 3, Sandy Lake 4.

O'NEILL, JAMES: Fall River, Mass., Oct. 25, Woonsocket, R. I., 27.

PATTON, W. B. (J. M. Stout, mgr.): Albia, Ia., Oct. 24, Creston 25, Clarinda 27, Council Bluffs 28, Atlantic 30, Nebraska City, Neb., 31.

PECK'S BAD BOY (Heath and Farren, mgrs.): Waynesboro, Pa., Oct. 24, Chambersburg 25, Hagerstown, Md., 26.

POLLY PRIMROSE: Las Vegas, N. Y., Oct. 26.

PRETTY PEGGY: Defiance, O., Oct. 24, Huntington, Ind., 25, Marion 26, Muncie 27, Anderson 28, New Castle 30, Elwood 31, Franklin Nov. 1, Columbus 2, Seymour 3, Madison 4.

QUEEN OF THE HIGHBINDERS (A. H. Woods, mgr.): Philadelphia, Pa., Oct. 23-28, Boston, Mass., 30-Nov. 4.

QUEEN OF THE WHITE SLAVES (A. H. Woods, mgr.): Chicago, Ill., Oct. 23-28, Lafayette, Ind., 30, Danville 31, Terre Haute Nov. 1, Indianapolis 2-4.

RALPH MARGARET (Robert Lee Allen, mgr.): Fairbury, Neb., Oct. 24, 25, Tecumseh 26, Auburn 27.

RAYS, THE (E. D. Stair, mgr.): Rochester, N. Y., Oct. 23-25, Syracuse 26-28.

RIP VAN WINKLE: Pecos, Tex., Oct. 24, Odessa 25, Midland 26, Stanton 27, Big Springs 28.

ROBSON, ELEANOR (Liebler and Co., mgrs.): Oakland, Cal., Oct. 23-25, San Jose 26, Stockton 27, Sacramento 28, Los Angeles 29, El Paso, Tex., Nov. 7.

RUDOLPH AND ADOLPH: Greensburg, Pa., Oct. 24, Connellsville 25, Uniontown 26, McKeesport 27, Washington 28.

SANDY BOTTOM (Hampton and Hopkins, mgrs.): Sistersville, O., Oct. 24, New Martinsville 25, Clarksburg 26, Mannington 27, Grafton 28.

SECRET SERVICE SAM (A. H. Woods, mgr.): Detroit, Mich., Oct. 23-28, Columbus, O., 30-Nov. 4.

SHADOWS OF A GREAT CITY (Wm. L. Malley, mgr.): Philadelphia, Pa., Oct. 23-28, Trenton, N. J., 30-Nov. 1, Chester, Pa., 2, Plainfield, N. J., 3, 4, Newark 6-11.

SHADOWS ON THE HEARTH (Arthur C. Aiston, mgr.): Kansas City, Mo., Oct. 22-Nov. 4, Topeka, Kan., 5, Emporia 6.

SHEA, THOMAS E. (Nixon and Zimmerman, mgrs.): Providence, R. I., Oct. 23-28, Jersey City, N. J., 30-Nov. 4.

SHE DARED TO DO RIGHT (Eastern; Jas. H. Wallick Amusement Co., mgrs.): Camden, N. J., Oct. 23-25, Wilmington, Del., 26-28.

SHE DARED TO DO RIGHT (Western; Jas. H. Wallick Amusement Co., mgrs.): Chicago, Ill., Oct. 15-Nov. 4.

SHERLOCK HOLMES (Gus Bothner and Robt. Campbell, mgrs.): Troy, N. Y., Oct. 24, Amsterdam 25, Albany 26-28, Montreal, Can., 30-Nov. 4.

SI PLUNKARD (W. A. Junker, mgr.): Florence, Col., Oct. 24, Rockyford 25, Trinidad 26, Raton, N. M., 27, La Junta, Col., 28.

SI STEBBINS (England Amusement Co., mgrs.): York, Pa., Oct. 25, Norristown 26, Easton 27, Pottstown 28.

SIDNEY, GEORGE (E. D. Stair, mgr.): Dayton, O., Oct. 23-25, Hamilton 26, Middletown 27, Lexington, Ky., 28.

SKINNER, OTIS (Will R. Antisdel, mgr.): Brooklyn, N. Y., Oct. 23-28, Cumberland, Md., 30, Wheeling, W. Va., 31, Columbus, O., Nov. 1.

SKY FARM: St. Louis, Mo., Oct. 22-28.

SOTHERN-MARLOWE: New York city Oct. 16-Nov. 4.

STEWART, MAY (J. E. Cline, mgr.): Cleburne, Tex., Oct. 26, Waxahachie 27, Hillsboro 29, Mexia 31.

SULLY, DANIEL (Willis E. Boyer, mgr.): Ishpeming, Mich., Oct. 24, Calumet 25, Hancock 26, Ashland, Wis., 27, Duluth, Minn., 28, Hibbing 29, Superior, Wis., 30, Brainerd, Minn., 31, Winnipeg, Man., Nov. 1, 2, Grand Forks N. D., 3, Fargo 4.

TEXAS: St. Paul, Minn., Oct. 22-28.

THAT LITTLE SWEDE (Frank Hopkins, mgr.): Cherokee, Ia., Oct. 24, Spencer 25, Emmettsburg 26, Esterville 27, Luverne, Minn., 28.

THE ARRIVAL OF KITTY: Port Hope, Can., Oct. 24, Coburg 25, Brighton 26, Trenton 27, Cambellford 28, Deservento 30, Picton 31.

THE BANKER'S CHILD (Harry Shannon, mgr.): Elton, Ia., Oct. 25, Kesoqua 26, Farmington 27, Dallas City, Ill., 28, Keithsburg 30, Viola 31, Galva Nov. 1, Cambridge 2, Sheffield 3.

THE BOWERY NEWSGIRL (Riess and Totten, mgrs.): Hartford City, Ind., Oct. 24, Warren 25.

THE BOY BEHIND THE GUN (W. W. Woolfolk, mgr.): Louisville, Ky., Oct. 22-28, Indianapolis, Ind., 30-Nov. 1, Danville, Ill., 2, Terre Haute, Ind., 3, 4.

THE COLLEGE WIDOW (Eastern; Henry W. Savage, mgr.): Boston, Mass., Sept. 18—indefinite.

THE COLLEGE WIDOW (Western; Henry W. Savage, mgr.): Birmingham, Ala., Oct. 24, 25, Atlanta, Ga., 26, Montgomery, Ala., 27, Pensacola, Fla., 28, Mobile, Ala., 28, New Orleans, La., 29-Nov. 4.

THE CONVICT'S DAUGHTER: Grand Forks, N. D., Oct. 24.

THE COUNTY CHAIRMAN (Eastern; Henry W. Savage, mgr.): Washington, D. C., Oct. 23-28, Bridgeport, Conn., 30.

THE CROSSING: Indianapolis, Ind., Oct. 23-25, Peoria, Ill., 26, Clinton, Ia., 27, Dubuque 28, St. Paul, Minn., 29-Nov. 1, Minneapolis 2-4.

THE CURSE OF DRINK: New York city Oct. 23-28.

THE DEVIL'S AUCTION: Freemont, O., Oct. 24, Fostoria 25, Findlay 26, Lima 27.

THE DUKE OF KILLICRANKIE: Ottawa, Can., Oct. 23, 24, Brockville 25, Kingston 26, Belleville 27, Peterboro 28, Barrie 30.

THE ELEVENTH HOUR (Charles A. Sellon, mgr.): Ashland, O., Oct. 24, Wooster 25, Akron 26, Crestline 27, Coshocton 28, Massillon 30, Millersburg 31, New Comerstown Nov. 1, Uhrichsville 2, Toronto 3.

THE ERRAND BOY (P. H. Sullivan Amusement Co., mgrs.): Boston, Mass., Oct. 23-28, New York city Nov. 1-4, New Haven, Conn., 6-8.

THE EYE WITNESS (Edmund Manley, mgr.): Toledo, O., Oct. 22-25, Adrian, Mich., 26, Jackson 27, Lansing 28, Detroit, Mich., 29-Nov. 4.

THE FATAL WEDDING: Galesburg, Ill., Nov. 1, Ottawa 2, Aurora 3, Radford 4.

THE FLAMING ARROW (W. F. Jackson, mgr.): Buffalo, N. Y., Oct. 23-28, Toronto, Can., 29-Nov. 4.

THE FUNNY MR. DOOLEY (Fred Rider, mgr.): Memphis, Tenn., Oct. 23-28, Helena, Ark., 30, Cairo, Ill., 31, Centralia Nov. 1, Alton 2, Jacksonville 3, Quincy 4.

THE GREAT JEWEL MYSTERY: New York city Oct. 23-28.

THE HEART OF CHICAGO (John Whiteley, mgr.): Coldwater, Mich., Oct. 24, Hillsdale 25, Angola, Ind., 26, Fort Wayne 27, Auburn 28, Kendallville 30, Elkhart Nov. 1, South Bend 2, Laporte 3, Michigan City 4, Hammond 5.

THE HEIR TO THE HOORAH: Chicago, Ill., Oct. 15-28.

THE HOLY CITY (East; Gordon and Bennett, props.; Edward Taylor, mgr.): Mannington, W. Va., Oct. 24, Steubenville, O., 25, Belclaire 26, St. Marys 27, Woodfield 28, Parkersburg, W. Va., 30, West Union 31.

THE HOLY CITY (West; Gordon and Bennett props.; Henry M. Blackaller, mgr.): Brookings, S. D., Oct. 24, Madison 25, Huron 26, Watertown 27, Redfield 28, Aberdeen 30, Jamestown, N. D., 31.

THE HOOSIER GIRL (Gus Cohen, mgr.): Flint, Mich., Oct. 24, Lansing 25, Charlotte 26, Battle Creek 27, Kalamazoo 28, Muskegon 29, Ionia 30, Belding 31, Alma Nov. 1, Ithaca 2, Owosso 3, Saginaw 4.

THE HOUSE OF MYSTERY (Mittenthal Brothers' Amusement Co., mgrs.): Ft. Wayne, Ind., Oct. 24, Peru 25, Lafayette 26, Terre Haute 27, 28, Louisville, Ky., 29-Nov. 4.

THE IRISH PAWNBROKERS (Ollie Mack and Jos. W. Spears, mgr.): East Tawas, Mich., Oct. 24, Au Sable 25, Alpena 26, Bay City 28.

THE LIGHTHOUSE BY THE SEA (Vance and Sullivan, mgr.): Hartford, Conn., Oct. 23, 24, New Britain 25, Waterbury 27, 28, New York city 30-Nov. 4.

THE LITTLE HOMESTEAD (Wm. Macauley, mgr.): Garnett, Kan., Oct. 25, Iola 26, Ft. Scott 27, Pittsburg 28, Joplin, Mo., 29, Columbus, Kan., 30, Parsons Nov. 1, Fredonia 2, Coffeyville 4.

THE LITTLE RED SCHOOL HOUSE (J. A. West, mgr.): Columbus, O., Oct. 24, Upper Sandusky 25, Bucyrus 26, Marion 27, Xenia 28, London 30, Cedarville 31, South Charleston Nov. 1, Washington Court House 2, Wilmington 3, Salina 4, Circleville 6, Chillicothe 7.

THE MIDNIGHT FLYER (Ed Anderson, mgr.): Houtzdale, Pa., Oct. 24, Hastings 25, Johnstown 30, Altoona Nov. 1, Reading 2-4.

THE MISSOURI GIRL (Eastern; Geo. Bedee, mgr.): Galeton, N. Y., Oct. 24, Coudersport, Pa., 25, Smethport 26, Mt. Jewett 27, Johnsonburg 28, St. Marys 30, Reynoldsville 31, Hastings Nov. 1, Barnsboro 2, Ebensburg 3, Blairsville 4.

THE MISSOURI GIRL (Western; Merle H. Norton, mgr.): Harvey, N. D., Oct. 24, Carrington 25, Valley City 26, Casselton 27, Lisbon 28, La Moure 30, Dickinson Nov. 2, Glendive, Mont., 3, Miles City 4.

THE MOONSHINER'S DAUGHTER (Roy Kingston, mgr.): Hartford, Mich., Oct. 24, Buchannon 25, Mishawaka 26, Butler 27, Columbia City 28, Decatur, Ind., 30, Rochester 31, Ft. Wayne Nov. 1, Logansport 2, Crawfordsville 3, Kokomo 4.

THE MUMMY AND THE HUMMING BIRD (Jules Murray, mgr.): Marion, Ind., Oct. 25, Wabash 26, Huntington 27, Fort Wayne 28, Van Wert, O., 30, Shelby 31, Bowling Green Nov. 1, Fremont 2, Fostoria 3, Lima 4.

THE NINETY AND NINE: Baltimore, Md., Oct. 23-28, Wilkes-Barre 30-Nov. 1, Scranton 2-4.

THE OLD CLOTHES MAN (Rowland and Clifford, mgrs.): Findlay, O., Oct. 24, Carey 25, Chicago Junction 26, Norwalk 27, Bowling Green 28, Wyandott, Mich., 30, Monroe 31, Hudson Nov. 1, Jackson 2, Charlotte 3, Lansing 4.

THE PUMPKIN HUSKER (W. T. Gerthick, mgr.): Cherryvale, Kan., Oct. 24, Coffeyville 25, Pittsburg 26, Chanute 27, Iola 28, Humbolt 30, Osawatomie Nov. 1, Paola 2, Lawrence 3, Topeka 4.

THE SEMINARY GIRL: Cleveland, O., Oct. 23-28, Toledo 29-Nov. 4.

THE SHADOW BEHIND THE THRONE (Leander de Cordova; Jos. P. Harris, mgrs.): Plainfield, N. J., Oct. 24, Trenton 25, Hoboken 26-28.

THE SIGN OF THE CROSS (No. 1; R. G. Craerin, mgr.): Paterson, N. J., Oct. 24, 25, Poughkeepsie, N. Y., 26, Newburg 27, Peekskill 28, New York city 30-Nov. 4.

THE SIGN OF THE FOUR (Southern): Columbia, S. C., Oct. 24, Sumter 25, Florence 26, Augusta, Ga., 27.

THE SIGN OF THE FOUR (Campbell Stratton, mgr.): Wellsville, N. Y., Oct. 24, Olean 25, Bath 26, Wellsboro, Pa., 27, Mansfield 28, Blossburg 30, Coudersport 31.

THE SIGN OF THE FOUR (E. E. Rice, mgr.): Auburn, N. Y., Oct. 24, Niagara Falls 25, St. Catherines, Can., 26, Hamilton 27, Kingston 28, Brockville 30, Belleville 31, Lindsay Nov. 1, Orillia 2, Barrie 3, Guelph 4.

THE SQUAW MAN: New York city Oct. 23—indefinite.

THE TRAIN ROBBERS (Ben Le Rush, mgr.): Ft. Wayne, Ind., 23, 24, Peru 26, Kokomo 27, Elwood 28.

THE TRUTH TELLERS (Fred G. Berger, mgr.): Boston, Mass., Oct. 9-28.

THE TWO JOHNS: Greenville, Pa., Oct. 25.

THE TWO SISTERS (C. H. Smith, mgr.): Spring Hill, N. S., Oct. 24, Amherst 25, Sackville 26, Moncton, N. B., 27, Chatham 28, Fredericton 31, Woodstock Nov. 1.

THE VILLAGE PARSON: Latrobe, Pa., Oct. 24, Jeannette 25, McKeesport 26.

THE VIRGINIAN: New York city, N. Y., Oct. 9-28, New Rochelle 30, Bridgeport, Conn., 31, Waterbury Nov. 1, New Haven 2, Middletown 3, Northampton Mass., 4.

THE WINNING HAND: Mishawaka, Ind., Oct. 30.

THE VOLUNTEER ORGANIST: Fremont, Kan., Oct. 30, Grand Island 31, Hastings Nov. 1, Beatrice 2, Lincoln 3.

THE WAY OF THE TRANSGRESSOR: New York city Oct. 23-28.

THE WAYWARD SON: Keokuk, Ia., Oct. 24, Peoria, Ill., 25, Galesburg 28.

THE WOMAN IN THE CASE: Marietta, O., Oct. 24, Athens 25, Lancaster 26, Richmond, Ind., 27, Marion 28, Huntington 30, Ft. Wayne 31, South Bend Nov. 1, Battle Creek, Mich., 2, Grand Rapids 3, 4.

THOMPSON, DENMAN: Boston, Mass., Oct. 9-Nov. 4.

THURSTON, ADELAIDE (Francis Hope, mgr.): Petosky, Mich., Oct. 24, Cheboygan 25, Sault Ste. Marie 26, Manistique 27, Marquette 28, Calumet 30, Hancock 31.

TO DIE AT DAWN: Salem, W. Va., Oct. 27, Clarksburg 28, Fairmont 30, Grafton 31, Mannington Nov. 2.

TOO PROUD TO BEG (Fred Kimball, mgr.): Canton, N. Y., Oct. 24, Utica 27, 28, Saratoga 30, Johnstown 31, Herkimer Nov. 2, Canastota 3, Lyons 4.

TRACKED AROUND THE WORLD (A. H. Woods, mgr.): Hoboken, N. J., 22-25, Jersey City 30-Nov. 4.

TRESCOTT, VIRGINIA DREW (Jos. Shipman, mgr.): Ithaca, N. Y., Oct. 24, Auburn 25, Penn Yan 26, Geneva 27, Corning 28, Williamsport, Pa., 30, Altoona 31, Latrobe Nov. 1, Johnstown 2.

TWO LITTLE WAIFS: Lima, O., Oct. 24, Marion 25, Urbana 27, Springfield 28, Hamilton 29, Lebanon 30, Dayton 31, Xenia Nov. 1, Jeffersonville 2, Lancaster 3, Nelsonville 4.

TWO MERRY TRAMPS (McVenn and Vetter, mgrs.): Albion, Neb., Oct. 24, Norfolk 25, Wayne 26, Ponca 27, Sioux City, Ia., 28.

UNCLE DAN'L (Chas. H. Young, mgr.): Mattoon, Ill., Oct. 24, Terre Haute, Ind., 25, Indianapolis 26-28, Chicago, Ill., 30-Nov. 4.

UNCLE JOSH PERKINS (Western; H. H. Frasee, prop.): Salt Lake City, U., Oct. 22-25.

UNCLE JOSH PERKINS (Eastern; H. H. Frasee, prop.): Steubenville, O., Oct. 24, Comache 25, Colman 26, Ballinger 27, San Angelo 28.

UNCLE JOSH SPRUCEBY (Western; E. A. Dodge, mgr.): Temple, Ariz., Oct. 24, Phoenix 25, Prescott 26, Jerome 27, Williams 28, Albuquerque, N. M., Nov. 1, Las Vegas 2, Trinidad, Col., 6.

UNCLE TOM'S CABIN (Al. W. Martin's; E. S. Martin, mgr.): Beardstown, Ill., Oct. 25, East St. Louis 27, Mt. Vernon, Nov. 1, Evansville, Ind., 4.

UNCLE TOM'S CABIN (Stetson's; Grant Luce, mgr.): Bloomsburg, Pa., Oct. 24, Milton 25, Williamsport 26, 27, Lock Haven 28.

UNCLE TOM'S CABIN (Wm. Kibble, mgr.): Mattoon, Ill., Oct. 27, Champaign 28, Paxton 30, Chatsworth 31, Fairbury Nov. 1, Bloomington 2, Clinton 3, Decatur 4.

UNCLE TOM'S CABIN (W. G. Dickey, mgr.): Little Sioux, Ia., Oct. 23-Apr. 28.

UNDER SOUTHERN SKIES (Eastern; Harry Doel Parker, mgr.): Putnam, Conn., Oct. 24, Norwich 25, Westerly, R. I., 26, Middletown 27, Hartford 28, Woonsocket, R. I., 30, Milford, Mass., 31.

UNDER SOUTHERN SKIES (Central; Harry Doel Parker, mgr.): Beatrice, Neb., Oct. 24, Atchison, Kan., 25, Leavenworth 26, Lawrence 27, Ottawa 28, Topeka 29, Manhattan 30, Junction City 31.

UNDER SOUTHERN SKIES (Western; Harry Doel Parker, mgr.): Ventura, Cal., Oct. 24, Pasadena 25, Santa Ana 26, San Diego 27, 28, Riverside 30, Redlands 31.

VAN, BILLY V.: Boston, Mass., Oct. 23-28.

WALSH, BLANCHE (Wagenhals and Kemper, mgrs.): Chicago, Ill., Oct. 8-Nov. 4, Jackson, Mich., 6, London, Can., 7.

WARD, HAP (E. D. Stair, mgr.): Chicago, Ill., Oct. 15-28.

WARFIELD, DAVID: New York city Sept. 2—indefinite.

'WAY DOWN EAST (Wm. A. Brady, mgr.): Galveston, Tex., Oct. 24, Houston 25, San Antonio 26, Austin 27, Waco 28.

WEDDED AND PARTED (Eastern; Sullivan, Harris and Woods, mgrs.): Hoboken, N. J., Oct. 22-25, Trenton 26-28, New York city 30-Nov. 4.

WEDDED AND PARTED (Western; Sullivan, Harris and Woods, mgrs.): Coffeeville, Kan., Nov. 1, Parsons 2, Webb City, Mo., 3, Joplin 4, Fort Scott, Kan., 5.

WEBER'S, JOSEPH M., ALL STARS: Philadelphia, Pa., Oct. 23-Nov. 4.

WELCH, JOSEPH: Milwaukee, Wis., Oct. 22-28.

WHAT WOMEN WILL DO (H. M. Holden, mgr.): Manitowoc, Wis., Oct. 24, Sheboygan 25, Plymouth 26, Woodstock, Ill., 27, Aurora 28.

WHEN WE WERE TWENTY-ONE (Brandon Courtney, mgr.): Fall River, Mass., Oct. 24, Riverpoint, R. I., 25, Woonsocket 26, Norwich, Conn., 27, New Britain 28.

WHITESIDE, WALKER: Kansas City, Mo., Oct. 26-28.

WHY GIRLS LEAVE HOME (Central; Vance and Sullivan, mgrs.): Boston, Mass., Oct. 23-28, Providence, R. I., Nov. 6.

WHY WOMEN SIN (Eastern; Jno. Abbott, mgr.): Franklin, Pa., Oct. 24, Sharon 25, New Castle 26, Wellsville 27, Beaver Falls 28.

WHY WOMEN SIN (Western; Jack F. White, mgr.): Portland, Ore., Oct. 22-28.

WILLARD, E. S. (Chas. A. Moore, mgr.): Toronto, Can., Oct. 23-Nov. 4, Rochester, N. Y., 6-11.

WILSON, AL. H. (Sidney R. Ellis, mgr.): Monroe, La., Oct. 24, Vicksburg, Miss., 25, Jackson 26, Natchez 27, Baton Rouge, La., 28.

WILSON, FRANCIS: Milwaukee, Wis., Oct. 23-25, Rockford, Ill., 26, Aurora 27, Joliet 28, Cincinnati, O., 30-Nov. 4.

WOMAN AGAINST WOMAN: Flemington, N. J., Oct. 24, Perth Amboy 25, South Amboy 26, Bristol, Pa., 27, Mount Holly, N. J., 28.

WOODRUFF, FRANKLIN: Portsmouth, N. H., Oct. 24, Portland, Me., 25, Biddeford 26, South Framingham, Mass., 27, Woonsocket, R. I., 28, Taunton, Mass. 30, Worcester 31.

WYCKOFF, ALVIN (Jno. F. Stone, mgr.): Needles, Cal., Oct. 24.
YORK STATE FOLKS (No. 1: Fred E. Wright, mgr.): Birmingham, Ala., 23-28, Memphis, Tenn., 30-Nov. 4.

STOCK COMPANIES.

ALBEE (Edw. F. Albee, prop.): Pawtucket, R. I., Sept. 4—indefinite.
ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal.—indefinite.
BALDWIN-MELVILLE: New Orleans, La., Sept. 3—indefinite.
BELASCO (Belasco and Mayer, mgrs.): Los Angeles, Cal., Aug. 28—indefinite.
BELASCO AND MAYER: Portland, Ore., Aug. 28—indefinite.
BIJOU: Fall River, Mass.—indefinite.
BISHOP'S PLAYERS: Oakland, Cal.—indefinite.
BOWDOIN SQUARE THEATRE: Boston, Mass.—indefinite.
BUFFINGTON: Fall River, Mass.—indefinite.
BURBANK: Los Angeles, Cal.—indefinite.
CALUMET: South Chicago—indefinite.
CASTLE SQUARE: Boston, Mass.—indefinite.
CENTRAL (Belasco and Mayer, mgrs.): San Francisco, Cal.—indefinite.
DARCY AND SPECKS: Philadelphia, Pa., Sept. 4—indefinite.
DIEMER: Springfield, Mo.—indefinite.
EMPIRE: Columbus, O.—indefinite.
EMPIRE THEATRE: Boston, Mass., Sept. 4—indefinite.
FOREPAUGH: Philadelphia, Aug. 26—indefinite.
FRANKLIN SQUARE: Worcester, Mass.—indefinite.
GAGNON-POLLOCK: Roanoke, Va.—indefinite.
GARDNER THEATRE: Cleveland, O.—indefinite.
GERMAN: Milwaukee, Wis., Sept. 10—indefinite.
GILMORE: Springfield, Mass., Sept. 4—indefinite.
GRAND OPERA HOUSE: New Orleans, La.—indefinite.
HAMILTON-THOMPSON: Lynn, Mass.—indefinite.
HOLDEN: Indianapolis, Ind.—indefinite.
HUNTINGTON-DE DEYN: Lowell, Mass.—indefinite.
IMPERIAL: Providence R. I., Sept. 4—indefinite.
KERSHAW-MORRISON: Pawtucket, R. I.—indefinite.
LYCEUM: Cape May, N. J.—indefinite.
LYCEUM: Minneapolis, Minn.—indefinite.
LYCEUM: Troy, N. Y.—indefinite.
LIVINGSTON (F. H. Livingston, mgr.): Detroit, Mich.—indefinite.
MAJESTIC: San Francisco, Cal.—indefinite.
MARLOWE: Chicago, Ill., Sept. 4—indefinite.
MOORE-McCALLUM: Rochester, N. Y., Sept. 18—indefinite.
MOROSCO, OLIVER: Los Angeles, Cal., July 10—indefinite.
NEW GRAND THEATRE: Salt Lake, U.—indefinite.
NEW PEOPLE'S (Fred Conrad, mgr.): Chicago, Ill., Sept. 4—indefinite.
NOUVEAUTES: Montreal, Can.—indefinite.
PAYTON'S LEE AVENUE (Corse Payton, mgr.): Brooklyn, N. Y., Aug. 22—indefinite.
PEOPLE'S THEATRE: Chicago, Ill., Aug. 20—indefinite.
PLAYERS: Chicago, Ill., Aug. 27—indefinite.
PROCTOR'S FIFTH AVENUE: New York city—indefinite.
PROCTOR'S 125th STREET: New York city—indefinite.
ROBERTSON STOCK: Antigo, Wis., Oct. 27, 28.
SHIRLEY, JESSIE: Spokane, Wash.—indefinite.
SNOW, MORTIMER: Troy, N. Y., Aug. 28—indefinite.
SPOONER (Mrs. B. S. Spooner, mgr.): Brooklyn, N. Y., Aug. 21—indefinite.
THANHOUSER: Milwaukee, Wis.—indefinite.
VALLAMONT: Williamsport, Pa.—indefinite.
WILLIAMS, MALCOLM: Worcester, Mass.—indefinite.
THEATRE FRANCAIS: Montreal, Can.—indefinite.
VERNON: Baltimore, Md., Oct. 9—indefinite.
YORKVILLE: (Dave Weis, mgr.): New York city—indefinite.

REPERTOIRE COMPANIES.

AUBREY STOCK: Yonkers, N. Y., Oct. 23-28.
BENNETT-MOULTON Ira E. Newhall, mgr.): Lawrence, Mass., Oct. 23-28.
BENNETT-MOULTON (Will A. Partello, mgr.): Rockville, Conn., Oct. 23-28, Turners Falls, Mass., 30-Nov. 4.
BENNETT-MOULTON (C. H. Ocobock, mgr.): Binghamton, N. Y., Oct. 23-28.
BENNETT-MOULTON (A. P. Reed, mgr.): Dunkirk, N. Y., Oct. 23-28.
BENNETT SHOW: (Billy Bennett, mgr.): Boissevain, Man., Oct. 23-25, Deloraine 26-28, Melita 30-Nov. 1, Souris 2-4.
BOARDMAN'S COMEDIANS (Claude Boardman, mgr.): Hallstead, Pa., Oct. 23-25, Liberty, N. Y., 26-28.
BRECKINRIDGE STOCK (Edwin Barrie, mgr.): Perry, Okla., Oct. 23-28, Sapulpa, I. T., 30-Nov. 4.
BRENNEN STOCK: Milford, N. H., Oct. 23-28, Bennington, Vt., 30-Nov. 4.
BRIGGS, FLOYD R., (Torbett and Wallace, mgrs.): Charleston, Mo., Oct. 23-25, New Madrid 26-28, Poplar Bluffs 30-Nov. 1, Kennett 3-5.
BROWN, KIRK(J. F. Merrick, mgr.): Oil City, Pa., Oct. 23-28.
BUFFINGTON STOCK (D. R. Buffington, mgr.): New Bedford, Mass., Oct. 2—indefinite.
BUNTING, EMMA: Middletown, N. Y., Oct. 23-28, Reading 30-Nov.4.
BURKE-McCANN (M. McCann, mgr.): Mt. Carmel, Pa., Oct. 23-28.
CARROLL COMEDY: Myersdale, Pa., Oct. 23-28.
CENTURY STOCK (W. Dick Harrison, mgr.): Des Moines, Ia., Oct. 23-25, Boone Nov. 1-4.
CHAUNCEY-KEIFER (Fred Chauncey, mgr.): Ellwood, Pa., Oct. 23-28, Monongahela, 30-Nov. 4.
CHICAGO STOCK (Charles H. RossKam, mgr.): Alliance, O., Oct. 23-28, Sharon, Pa., 30-Nov. 4.
COLONIAL STOCK: Brockton, Mass., Oct. 23-28.
COOK-CHURCH STOCK (H. W. Taylor, mgr.): Fitchburg, Mass., Oct. 23-28, Danbury, Conn., 30-Nov. 4.
CORNELL STOCK (W. E. Cornell, mgr.): Jeannette, Pa., Oct. 23-28, New Kensington 30-Nov. 4.
COSGROVE STOCK (John F. Cosgrove, prop.): Lynn, Mass., Oct. 23-28.
CRACK-A-JACK COMEDY (Clark Hillyer, mgr.): Lynchburg, Va., Oct. 23-28.
CRADOC-NEVILLE (Charles H. Neville, mgr.): Corry, Pa., Oct. 23-25, Olean, N. Y., 26-28, Hornellsville 30-Nov. 4.
DE VONDE, CHESTER, STOCK (Phil Levy, mgr.): Allentown, Pa., Oct. 23-28, Shenandoah 30-Nov. 4.
DE VOSS, FLORA: Grand Rapids, Mich., Oct. 23-28.
DE PEW-BURDETTE STOCK (Thomas E. De Pew, mgr.): St. Augustine, Fla., Oct. 18-24, Jacksonville, 25-28.
DOUGLAS WATKINS: Bristol, Va., Oct. 23-28.
DUDLEY, FRANK: Columbus, Miss., Oct. 23-28, Starkville 30-Nov. 4.
ELLIS, MR. AND MRS. JACK: Caruthersville, Mo., Oct. 23-28, Jonesboro, Ark., 30-Nov. 4.
EMPIRE STOCK: Baltimore, Md., Oct. 23-28.
EWING, GERTRUDE: Ardmore, I. T., Oct. 22-25, Gainesville, Tex., 26-28.
FENBERG COMEDY: Middletown, Conn., Oct. 23-28.
FENBERG STOCK (Will Deshon, mgr.): Newport, R. I., Oct. 23-28, Norwich, Conn., 30-Nov. 4.
FISKE, MAY: Lynn, Mass., Oct. 23-28.
FLEMING, MAMIE (W. H. Gracey, mgr.): Lancaster, Pa., 23-28, Pottstown 30-Nov. 4.
FLYNN, JOSEPH J., STOCK (Eastern; Ralph A. Ward, mgr.): Lewiston, Me., Oct. 23-28, Gloucester, Mass., 30-Nov. 4.
FOUNTAIN THEATRE (Central: Kann and Echols, mgrs.): Junction City, Kan., Oct. 23-25, Atchison 26-28, Topeka 30-Nov. 1.
FULTON BROTHERS' STOCK (Jesse B. Fulton, mgr.): Emporia, Kan., Oct. 23-29.
GARSIDE STOCK: Jamestown, N. Y., Oct. 23-28.
GIFFORD-HAERING: Hazel Green, Wis., Oct. 23-28.
GLICK STOCK: New Orleans, La., Oct. 9-Nov. 5.
GORDON-MELVILLE: Beatrice, Neb., Oct. 26-28.
HALL, DON C.: Providence, R. I., Oct. 23-Nov. 5.
HAMMOND, PAULINE: St. John, N. B., Oct. 23-28.
HARIS-PARKINSON (Robert H. Harris, mgr.): Richwood, O., Oct. 23-28.
HARTIGAN, W. H., AND ZARA PRITCHETTE (Geo. L. Marion, mgr.): Lorain, O., Oct. 23-25, Delaware 30-Nov. 1, London 2-4.
HARVEY AND GAGE COMEDY: Ottawa, Can., Oct. 23-28, Plattsburg, N. Y., 30-Nov. 4.
HAYWARD, GRACE (Tom Kress, mgr.): South Bend, Ind., Oct. 23-25.
HENDERSON STOCK (W. J. and R. R. Henderson, mgrs.): Waterloo, Ia., Oct. 26-28, Cedar Falls 30-Nov. 1.
HENDERSON, MAUD, STOCK: Escanaba, Mich., Oct. 23-28, Crystal Falls 30-Nov. 4.
HERALD SQUARE STOCK (Northern): Madison, Me., Oct. 23-28.
HERALD SQUARE STOCK (Southern): London, Ky., Oct. 23-28.
HILLMAN, MAY, STOCK (Rosener and Schnabel, mgrs.): Hazelton, Pa., Oct. 23-28, Pittston, 30-Nov. 4.
HILLYER COMEDY (Clark Hillyer, mgr.): Lynchburg, Va., Oct. 23-28.
HIMMELEIN'S IDEALS (John C. Himmelein, mgr.): Sandusky, O., Oct. 23-28.
HOLLINGSWORTH TWINS (Lew Gleason, mgr.): Asheville, N. C., Oct. 23-28.
HOWARD-DORSETT (George Howard, mgr.): Parkersburg, W. Va., Oct. 23-28.
HOYT'S COMEDY (H. G. Allen, mgr.): Marlboro, Mass., Oct. 25-28.
HUNT STOCK: Chelsea, Mich., Oct. 23-28.
INTERNATIONAL STOCK: Schenectady, N. Y., Oct. 23-28, Elmira 30-Nov. 4.
JOHNSON, GRACE: Corvallis, Ore., Oct. 23-25.
KARROLL, DOT: Nashua, N. H., Oct. 23-28, Lowell, Mass., 30-Nov. 4.
KENNEDY, JAMES (O. E. Wee, mgr.): Salem, Mass., Oct. 23-28, Portland, Me., 30-Nov. 4.
KENNEDY PLAYERS: Cumberland, Md., Oct. 23-28.
KERKHOFF-HILLMAN STOCK (Ivan Kerkhoff, mgr.): Saline, Kan., Oct. 9-24.

LESLIE, ROSABELLE (Sim Allen, mgr.): Du Bois, Pa., Oct. 23-28, Butler 30-Nov. 4.
LEWIS, DOROTHY (John Mac, mgr.): Haverstraw, N. Y., Oct. 23-28, Mt. Vernon 30-Nov. 4.
LOCKES, THE: Sedan, Kan., Oct. 23-28.
LONG, FRANK E.: Manitowoc, Wis., Oct. 23-28, Waupaca 30-Nov. 4.
LYCEUM COMEDY: Dennison, O., Oct. 23-28.
McAULIFFE STOCK (Harry Katzoo, mgr.): New Brunswick, N. J., Oct. 23-28, Newburg, N. Y., 30-Nov. 4.
McDONALD STOCK (G. W. McDonald, mgr.): Harper, Kan., Oct. 23-28, Alva, Okla., 30-Nov. 4.
MANHATTAN STOCK (Salinger and Branson, mgrs.): Rondout, N. Y., Oct. 23-28.
MANNERS STOCK: Mystic, Fla., Oct. 23-28.
MARKS BROTHERS (R. W. Marks, mgr.): Rockland, Me., Oct. 23-28.
MASON, LILLIAN: Kansas City, Mo., Oct. 22-27.
MINELLI BROTHERS: Covington, Va., Oct. 23-28.
MURRAY AND MACKEY (John J. Murray, mgr.): East Liverpool, O., 23-28, Bellaire 30-Nov. 4.
MYRKLE-HARDER (Southern; Latimore and Leigh, mgrs.): Huntington, W. Va., Oct. 23-28, Lexington, Ky., 30-Nov. 4.
MYRKLE-HARDER (Eugene J. Hall, mgr.): Lebanon, Pa., Oct. 23-28, Harrisburg 30-Nov. 4.
MYRKLE-HARDER (W. H. Harder, mgr.): Elizabeth, N. J., Oct. 23-28, Easton, Pa., 30-Nov. 4.
ORPHEUM STOCK (Edward Doyle, mgr.): Piqua, O., Oct. 30-Nov. 4, Middletown 6-11.
OSMAN STOCK (John Osman, mgr.): Weldon, N. C., Oct. 23-28, Washington 30-Nov. 4.
PHELAN STOCK: Bangor, Me., Oct. 23-28.
PAYTON SISTERS: Selma, Ala., Oct. 23-28.
PICKETT, THE: Burlington, N. C., Oct. 23-28.
PURNELL, KATHRYN (W. D. Fitzgerald, mgr.): Auburn, N. Y., Oct. 23-28, Niagara Falls 30-Nov. 1.
SITES STOCK (Southern; Sites and Gilbert, mgrs.): Farmville, Va., Oct. 23-28.
SWAIN, MACK, THEATRE: Wallace, Ida., Oct. 23-28, Davenport, Wash., 30-Nov. 4.
TAYLOR, ALBERT (Harry Elting, mgr.): Greenville, Tex., Oct. 23, 24, Shreveport, La., 25, 26, Monroe 27, 28, Cleburne, Tex., 30-Nov. 4.
TEMPEST, J. L.: Salisbury, Md., Oct. 23-28.
TUCKER, ETHEL (Mack Brothers, mgrs.): Greenville, Tex., Oct. 23, 24, Shreveport, La., 25, 26, Monroe 27, 28.
TURNER, CLARA (Ira W. Jackson, mgr.): Haverhill, Mass., Oct. 23-28, Manchester, N. H., 30-Nov. 4.
VAN COOK: Washington, Ind., Oct. 26-28, Vincennes 30-Nov. 4, Effingham, Ill., 6-8.
VAN DYKE AND EATON (F. Mack, mgr.): Hannibal, Mo., Oct. 16-28, Sedalia 29-Nov. 4.
WALLACK'S THEATRE (Dubinsky Brothers, mgrs.): Clinton, Ia., Oct. 23-25.
WARNER COMEDY (Ben R. Warner, mgr.): Bilnidji, Minn., Oct. 23-28.
WEIGHTS COMEDY: Scottdale, Pa., Oct. 23-28.
WINNINGER BROTHERS' OWN (Frank Winninger, mgr.): Eau Claire, Wis., Oct. 23-30, Wausau 31-Nov. 5.
WINTHROP, EDSALL: Concord, N. C., Oct. 23-28, Asheville, 30-Nov. 4.
WOODRUFF, DORA (J. D. Kilgore, mgr.): Central City, Ky., Oct. 23-28, Gallatin, Tenn., 30-Nov. 4.
WRIGHT, PATRICIA: Brock, Neb., Oct. 23-25.
YOUNG, EDWIN: Pomeroy, O., Oct. 26-28.

OPERA AND EXTRAVAGANZA.

ALLEY, Y C., MUSICAL COMEDY: Bowling Green, Ky., Oct. 24, 25, Russellville, 26, Earlington 27, 28.
BABES IN THE WOOD: Pittsburgh, Pa., Oct. 16-28, Canton, O., 31.
BABES IN TOYLAND (Wells, Dunne and Harlan, mgrs.): Knoxville, Tenn., Oct. 24, Chattanooga 25, Columbia 26, Nashville 27, 28.
BLACK PATTI TROUBADOURS: Memphis, Tenn., Nov. 1, 2, Jackson 3, Sheffield, Ala., 4, Decatur 6.
CAHILL, MARIE (D. V. Arthur, mgr.): Rochester, N. Y., Oct. 23-28, New York city 30—indefinite.
COHAN, GEORGE M.: Philadelphia, Pa., Oct. 16-28.
DANIELS, FRANK: St. Louis, Mo., Oct. 22-28.
DESHON, FRANK: Charlottesville, Va., Oct. 24, Fredericksburg 25, Annapolis, Md., 26, Frederick 27, York, Pa., 28.
ENGLISH GRAND OPERA (Henry W. Savage, mgr.): Worcester, Mass., Oct. 23-25, Providence, R. I., 26-28.
FANTANA (Shubert Bros., mgrs.): Chicago, Ill., Oct. 2-28.
FLORODORA (C. Riggs, mgr.): Green Bay, Wis., Oct. 24, Neenah 25, Sheboygan 26, Oshkosh 27, Appleton 28, Kenosha 29, Madison 30, Beloit 31.
GAY NEW YORK (Charles E. Barton, mgr.): Philadelphia, Pa., Oct. 23-28, Richmond, Va., 30-Nov. 4.
GIRLS WILL BE GIRLS: Jersey City, N. J., Oct. 23-28.
HEINK-SCHUMANN, MADAME: Alton, Ill., Oct. 4.
HIS HIGHNESS THE BEY (Walter Lindsay, mgr.): St. Paul, Minn., Oct. 23-25, Minneapolis 26-28.
HOPPER, DE WOLF (S. S. Shubert Amusement Co., mgrs.): New York city Oct 2—indefinite.
HUMPTY DUMPTY (Ernest Cooke, mgr.): Sumter, S. C., Oct. 24, Orangeburg 25, Bamberg 26, Barnwell 27, Graniteville 28.
IN TAMMANY HALL: New York city Oct. 16—indefinite.
IRVING PLACE THEATRE OPERA (H. Conried, mgr.): New York city—indefinite.
IT HAPPENED IN NORDLAND: New York city—indefinite.
LITTLE JOHNNY JONES (No. 2; Charles Stumm, mgr.): Elgin, Ill., Oct. 24, Janesville, Wis., 25, Madison 26, Rockford, Ill., 27, Freeport 28.
JONES, PAUL, OPERA (John H. Garrison, mgr.): Pottsville, Pa., Oct. 24, Shenandoah 25, Shamokin 26, Reading 27, Harrisburg 28, Altoona 30, Johnstown 31, Greensburg Nov. 1.
LOVERS AND LUNATICS (Mittenthal Bros., mgrs.): Louisville, Ky., Oct. 23-28, Cincinnati, O., 29-Nov. 4.
MILLARD, LAURA, OPERA (F. M. Norcross, mgr.): Nashville, Tenn., Oct. 24, 25.
MISS BOB WHITE: Raleigh, N. C., Oct. 24, Petersburg, Va., 25, Newport News 26, Elizabeth City 27, Norfolk 28, Richmond 30, Charlottesville 31, Staunton Nov. 1, Covington 2, Charleston, W. Va., 3, Lancaster, O., 4.
NANCY BROWN: Pittsburg, Pa., Oct. 23-28.
OLYMPIA OPERA: Dallas, Tex., Oct. 21-Nov. 12.
PEGGY FROM PARIS: San Francisco, Cal., Oct. 23-28.
PIFF! PAFF! POUF! (B. C. Whitney, mgr.): Marshalltown, Ia., Oct. 24, Ottumwa 25, Muscatine 26, Rock Island, Ill., 27, Davenport 28, Joliet 29, Logansport 30, Kokomo, Ind., 31, Hamilton Nov. 1, Louisville, Ky., 2-4.
POLLARD'S LILLIPUTIANS: Kingston, Can., Oct. 23-28.
PROFESSOR NAPOLEON (Wade and Mills Davis, mgrs.): Richmond, Va., Nov. 3, 4, Newport News 10, 11.
RUNNING FOR OFFICE: Youngstown, O., Oct. 23-25, Sharon, Pa., 26, Johnstown, N. Y., 27, Bradford, Pa., 28.
SCHEFF, FRITZI (C. B. Dillingham, mgr.): Boston, Mass., Oct. 16-Nov. 4.
SAN TOY (John C. Fisher, mgr.): West Superior, Wis., Oct. 24, Duluth, Minn., 25, Red Wing 26, Faribault 27, Rochester 28, Winona, Wis., 30, Eau Claire 31, Stevens Point Nov. 1, Oshkosh 2, Menominee, Mich., 3, Marinette, Wis., 4.
SIMPLE SIMON SIMPLE: Williamsport, Pa., Oct. 25, Mahanoy City 26, Pottsville 27, Scranton 28, New York city 30-Nov. 4.
TANGUAY, EVA (Jos. M. Gaites, mgr.): New York city Oct. 16-28, Philadelphia, Pa., 30-Nov. 4.
THE BEGGAR PRINCE: Covington, Ga., Oct. 24, Greensboro 25, Monroe 26, Winder 27, Elberton 28, Abbeville, S. C., 30, Piedmont 31, Anderson Nov. 1.
THE BEAUTY DOCTOR: Johnsonburg, N. Y., 24, St. Marys, Pa., 25, Kane 26, Franklin 27, Butler 28, East Liverpool, O., 30, New Philadelphia 31, Coshocton Nov. 1, Zanesville 2, Marietta 3, Parkersburg, W. Va., 4.
THE BELLE OF AVENUE A (A. H. Woods, mgr.): Rochester, N. Y., Oct. 23-25, Syracuse 26-28, Buffalo 30-Nov. 4.
THE BLACK CROOK (Miller and Plohn, mgrs.): Richmond, Va., Oct. 23-28, Lynchburg 30, Charlotte, N. C., 31, Columbia Nov. 1, Augusta, Ga., 2, Charleston, S. C., 3, Savannah, Ga., 4.
THE CATCH OF THE SEASON: New York city Aug. 28—indefinite.
THE CHAPERONS: Cripple Creek, Col., Nov. 12.
THE DUCHESS OF DANTZIC: Springfield, Mass., Oct. 27, 28.
THE EARL AND THE GIRL (Shubert Bros., mgrs.): Chicago, Ill., Oct. 16-28.
THE FILIBUSTER (Shubert Bros., mgrs.): Kansas City, Mo., Oct. 22-28.
THE GIRL AND THE BANDIT (Frank L. Perley, mgr.): Cedar Rapids, Ia., Oct. 28.
THE GIRL FROM KAY'S: Cripple Creek, Col., Nov. 6.
THE ISLE OF BONG BONG (B. C. Whitney, mgr.): Ottawa, Ill., Oct. 24, Joliet 25, Benton Harbor, Mich., 26, Hammond, Ind., 27, Waukegan, Ill., 28, Milwaukee, Wis., 29, Green Bay 30, Oshkosh 31, Appleton, Nov. 1, Fond du Lac 2, Madison 3, Janesville 4.
THE ISLE OF SPICE (B. C. Whitney, mgr.): Urbana, O., Oct. 24, Bellefontaine 25, Kenton 26, Bluffton 27, Findlay 28, Fostoria 30, Tiffin 31, Sandusky Nov. 1, Norwalk 2, Lorain 3, Elyria 4.
THE ISLE OF SPICE (B. C. Whitney, mgr.): Philadelphia, Pa., 23-28, Salem 30, Dover, Del., 31, Rockland, Me., Nov. 1, Augusta 2, Waterville 3, Bangor 4.
THE LIBERTY BELLES: Waxahachie, Tex., Oct. 24, Ft. Worth 25, Sherman 26, Paris 27, Bonham 28.
THE MAYOR OF TOKIO: New Britain, Conn., Oct. 24, New Haven 25, Paterson, N. J., 26, Plainfield 27, Trenton 28.
THE PEARL AND THE PUMPKIN: New York city Aug. 21-Oct. 28.
THE PRINCE OF PILSEN (Henry W. Savage, mgr.): Denver, Col., Oct. 23-28, Cripple Creek 29, Pueblo 30, Colorado Springs 31.

THE PRINCESS CHIC: Meadville, Pa., Nov. 2.
THE RAJAH OF BHONG (Eugene Spofford, mgr.): Omaha, Neb., Oct. 24, 25, Mason City, Ia., 28.
THE ROGERS BROTHERS IN IRELAND: New York city Sept. 4—indefinite.
THE ROYAL CHEF: Kalamazoo, Mich., Oct. 24, Jackson 25, Lansing 26, Cold Water 27, Ypsilanti 28, Wapakoneta, O., 31, Chillicothe Nov. 1, Portsmouth 2, Ironton 3, Huntington, W. Va., 4.
THE SHO-GUN (Henry W. Savage, mgr.): Minneapolis, Minn., Oct. 22-25, St. Paul 26-28, Sioux City, Ia., 30.
THE SHOW GIRL (B. C. Whitney, mgr.): Hancock, Mich., Oct. 24, Calumet 25, Ishpeming 26, Superior, Wis., 27, Duluth, Minn., 28, St. Paul 29-Nov. 4, Minneapolis 5-11.
THE SLEEPING BEAUTY AND THE BEAST: Atlantic City, N. J., Oct. 23, 24, Bridgeton 25, Williamsport, Pa., 26, Paterson, N. J., 27, 28.
THE SMART SET (W. B. Moore, mgr.): Chicago, Ill., Oct. 22-Nov. 4.
THE SULTAN OF SULU (Madison Corey, mgr.): Eugene, Ore., Oct. 27.
THE TENDERFOOT: Bellingham, Wash., Oct. 24, Everett 25, Seattle 26-28, Ellensburg 30, Yakima 31, Walla Walla Nov. 1, Ritzville 2, Spokane 3, 4, Wallace, Ida., 6.
THE WIZARD OF OZ (Hamlin, Mitchell & Fields, mgrs.): Baltimore, Md., Oct. 23-28.
THE YANKEE REGENT: Chicago, Ill., Aug. 14—indefinite.
TIVOLI OPERA: San Francisco, Cal.—indefinite.
TOM, DICK AND HARRY (A. H. Wood, mgr.): Brooklyn, N. Y., Oct. 23-28, Baltimore, Md., 30-Nov. 4.
WHEN JOHNNY COMES MARCHING HOME (W. T. Carleton, prop.): Texarkana, Ark., Oct. 24, Dallas, Tex., 25, 26, Ft. Worth 27, Austin 28.
WILLS, NAT M. (Broadhurst and Currie, mgrs.): Brooklyn, N. Y., Oct. 23-28.
WILLS MUSICAL COMEDY (John B. Wills, mgr.): Montgomery, Ala., Oct. 23-28.
WONDERLAND: New York city Oct. 23-28.
WOODLAND (Henry W. Savage, mgr.) Cincinnati, O., Oct. 23-28, St. Louis, Mo., 29-Nov. 4.

MINSTRELS.

BARLOW AND WILSON'S (Lawrence Barlow, mgr.): Georgetown, Ky., Oct. 24, Danville 25.
DE RUE BROTHERS: Interlaken, N. Y., Oct. 24, Trumansburg 25, Clifton Springs 26, Hammond's Port 27, Penn Yan 28.
DOCKSTADER'S, LEW (Chas. D. Wilson, mgr.): St. Louis, Mo., Oct. 22-28, Alton, Ill., 29, Decatur 30, Terre Haute, Ind., 31, Marion Nov. 1, Anderson 2, Indianapolis 3, 4, Cincinnati, O., 5-11.
DONNELLY AND HATFIELD (Edward Conrad, mgr.): Florence, S. C., Oct. 24, Darlington 25, Sumter 26, Chester 27, Newberry 28.
DUMONT'S: Philadelphia, Pa., Aug. 29—indefinite.
FIELD'S (Doc Quigley, mgr.): Shreveport, La., Oct. 29, 30, Lake Charles 31, Beaumont, Tex., Nov. 1, Galveston 2, Houston 3, 4, San Antonio 5, 6.
GORTON'S (C. C. Pearl, mgr.): Pulaski, N. Y., Oct. 24.
HAVERLY'S: Lincoln, Neb., Oct. 24, Hastings 25, North Platte 26, Cheyenne, Wyo., 27, Greeley, Col., 28.
HENRY'S, HI: White Plain, N. Y., Oct. 24, New Rochelle 25, Mt. Vernon 26, Portchester 27, Danbury, Conn., 28.
KERSAND'S (George A. Theyser, mgr.): Sherman, Tex., Oct. 24.
PRIMROSE: Trenton, N. J., Oct. 24, Easton, Pa., 25, Allentown 26, Wilkes-Barre 27, Scranton 28, Brooklyn, N. Y., 30-Nov. 4.
RICHARDS AND PRINGLE'S (Rusco and Holland, mgrs.): Ashcroft, Can., Oct. 24, Vancouver, B. C., 25, Victoria 26, Nanaimo 27, Westminster 28, Snohomish, Wash., Nov. 1, Seattle 2-4, Tacoma, 5, Olympia 6.
SUN'S, GUS (Fred D. Fowler, mgr.): Muskogee, I. T., Oct. 25, Krebs 26, South McAlester 27, Shawnee, Okla., 28, Oklahoma City 29, Perry 31.
VOGEL'S (John W. Vogel, mgr.): Muncie, Ind., Oct. 24, Bluffton 25, Ft. Wayne 26, Van Wert, O., 27, Lima 28, Marion 30, Akron 31, Ashland Nov. 1, Wooster 2, Massillon 3, Canton 4.
WEST'S, WILLIAM H. (Sanford B. Ricaby, mgr.): Canandaigua, N. Y., Oct. 25, Geneva 26, Corning 27, Hornellsville 28.

VARIETY.

ALCAZAR BEAUTIES (Chas. Taylor, mgr.): Toronto, Can., Oct. 23-28.
BALTIMORE BEAUTIES (Louis Grant, mgr.): Philadelphia, Pa., Oct. 23-28.
BLACK CROOK, JR., BURLESQUERS (Harry Hastings, mgr.): Anderson, Ind., Oct. 24, Rushville 25, Brazil 26, Jasonville 27, Bloomfield 28, Marshall 30, Paris 31, Danville Nov. 1, Champaign 2, Lincoln 3, Pana 4.
BOHEMIANS: Nashville, Tenn., Oct. 23-28.
BRIGADIERS (Chas. Cromwell, mgr.): St. Louis, Mo., Oct. 22-28.
BRYAN, HARRY C. (C. H. Kenyon, mgr.): St. Louis, Mo., Oct. 22-28.
CASINO GIRLS: Springfield, Mass., Oct. 23-25, Holyoke 26-28.
CHERRY BLOSSOMS: Philadelphia, Pa., Oct. 23-28.
CITY SPORTS: Providence, R. I., Oct. 23-28.
COLONIAL BELLES: Cleveland, O., Oct. 23-28.
DAINTY DUCHESS: Philadelphia, Pa., Oct. 23-28.
DEVERE'S, SAM, OWN: Salt Lake, U., Oct. 21-28, Denver, Colo., 29-Nov. 4.
DREAMLAND BEAUTIES: (Frank Caldor, mgr.): Buffalo, N. Y., Oct. 23-28.
EMPIRE BURLESQUERS: New York city Oct. 23-28.
ENGLISH FOLLY (Rose Hill's): Kansas City, Mo., Oct. 22-28.
FOSTER, FAY (Jos. Oppenheimer, mgr.): Indianapolis, Ind., Oct. 23-28.
GAY MASQUERADERS: Troy, N. Y., Oct. 23-28.
GAY MORNING GLORIES: New York city Oct. 23-28.
GOLDEN CROOK: Jersey City, N. J., Oct. 23-28.
HIGH ROLLERS: Brooklyn, N. Y., Oct. 16-28.
HIGH SCHOOL GIRLS: Reading, Pa., Oct. 23-28.
IDEALS: Denver, Col., Oct. 23-28.
IMPERIALS: Paterson, N. J., Oct. 23-28.
INNOCENT MAIDS: Detroit, Mich., Oct. 23-28, Grand Rapids 30-Nov. 4.
IRWIN'S SHOW: Brooklyn, N. Y., Oct. 23-Nov. 4.
JERSEY LILIES: Buffalo, N. Y., Oct. 23-28.
KEITH'S: Danbury, Conn., Oct. 24, Torrington 25, Winsted 26, Derby 27, Norwalk 28.
KENTUCKY BELLES: Kansas City, Mo., Oct. 22-28.
KNICKERBOCKERS: Boston, Mass., Oct. 23-28.
LONDON BELLES (Rose Sydell's): Toledo, O., Oct. 22-28.
LONDON GAIETY GIRLS: Alton, Ill., Oct. 30.
MAJESTICS: Cincinnati, O., Oct. 22-28.
MASCOTS (J. J. Monahan, mgr.): Pittsburgh, Pa., Oct. 23-28.
MERRY MAIDENS: Baltimore, Md., Oct. 23-25.
MISS NEW YORK: New York city Oct. 18-28.
MOONLIGHT MAIDS: Scranton, Pa., Oct. 23-28.
NEW CENTURY GIRLS: Washington, D. C., Oct. 23-28, Baltimore, Md., 30-Nov. 4.
NEW LONDON GAIETY GIRLS: Minneapolis, Minn., Oct. 22-28.
NEW YORK STARS: Pittsburgh, Pa., Oct. 23-28.
ORIENTALS: Montreal, Can., Oct 23-28.
PARISIAN BELLES: Duluth, Minn., Oct. 23-28.
PARISIAN WIDOWS: Cleveland, O., Oct. 23-25.
PEPPER TWINS: Shawnee, Okla., Oct. 22-28.
REEVES, AL.: Reading, Pa., Oct. 23-28.
RENTZ-SANTLEY: New Orleans, La., Oct. 23-28.
RICE AND BARTONS: Albany, N. Y., Oct. 23-28.
RUNAWAY GIRLS: New York city Oct. 23-28.
STAR SHOW GIRLS (Wm. Fennessey, mgr.): San Francisco, Cal., Oct. 22-28, Stockton 30, Sacramento 31-Nov. 1, Ogden, U., 3, 4.
THE GREAT LAFAYETTE SHOW (T. G. Lafayette, mgr.): Marion, O., Oct. 24, Tiffin 25, Newark 26, Fremont 27, Toledo 28-Nov. 6.
THE WATERMELON TRUST (M. H. Welsh, mgr.): Lewisburg, Pa., Oct. 27.
TROCADEROS (Charles H. Waldron, mgr.): Rochester, N. Y., Oct. 23-28.
VANITY FAIR: Boston, Mass., Oct. 23-28.
VASSAR GIRLS: Youngstown, Pa., Oct. 21-28.
WORLD BEATERS: Philadelphia, Pa., Oct. 23-28.
YANKEE DOODLE GIRLS: New York city, Oct. 23-28.

CIRCUSES.

BARNUM AND BAILEY'S: Sherman, Tex., Oct. 24, Paris 25, Texarkana, Ark., 26, Hot Springs 27, Little Rock 28.
FOREPAUGH AND SELLS: Waxahachie, Tex., Oct. 24, Hillsboro 25, Ft. Worth 26, Dublin 27, Brownwood 28.
HALL'S, F. W.: Norden, Kan., Oct. 24, Deer Creek 25, Medford 26, Jefferson 27, Pond Creek 28.
PAWNEE BILL'S WILD WEST: Wagoner, I. T., Oct. 24, Muskogee 25, Ft. Smithark 26, Conway 27, Beebe 28.
RINGLING BROTHERS': Clarksville, Tenn., Oct 24, Hopkinsville, Ky., 25, Paducah 26, Dyersville, Tenn., 27, Memphis 28.
SAUTELLE, SIG, AND WELLS BROTHERS': Cumberland, Md., Oct. 30.

MISCELLANEOUS.

BARKOOT AMUSEMENT (R. G. Barkoot, mgr.): Columbia, S. C., Oct. 23-28, Manning 30-Nov. 4.
CANADIAN JUBILEE SINGERS (W. T. Cary, mgr.): Rochester, N. Y., Oct. 23-28.
ELLERY BAND (Channing Ellery, mgr.): Palo Alto, Cal., Oct. 24, Fresno 25, Rest 27, Ocean Park—indefinite.
FLINT, MR. AND MRS. HERBERT: Streator, Ill., Oct. 23-28, Springfield 30-Nov. 4.
GASKILL SHOWS: Cleburne, Tex., Nov. 6-11.
HEIM, MR. AND MRS.: Clintonville, Wis., Oct. 23-28.
HERRMANN, ADELAIDE (Edw. Thurnas, mgr.): Vancouver, B. C., Oct. 24, Westminster 25, Bellingham, Wash., 26, Everett 27, Tacoma 28, 29.
KELLAR (Magician: Dudley McAdow, mgr.): Johnstown, Pa., Oct. 24, Greensburg 25, Connellsville 26,

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Washington 27, Steubenville, O., 28, Columbus 30-Nov. 1.
KILTIES BAND (T. P. J. Power, mgr.): Davenport, Ia., Oct. 24, Burlington 25, Ottumwa 26, Marshalltown 27, Oskaloosa 28, Des Moines 29, Boone 30, Omaha, Neb., 31, Nov. 1.
PAIN'S LAST DAYS OF POMPEII (Al. Dolson, mgr.): Phoenix, Ariz., Oct. 23, 24 Tucson 26, 27, El Paso, Tex., 30-Nov. 1.
PATTERSON AND BRAINARD CARNIVAL: Woodward, Okla., Oct. 23-28.
PARKER'S AMUSEMENT: Girard, Kan., Oct. 23-28.
PERKINS, ELI: Bluffton, O., Oct. 30, Bloomingdale Nov. 1, Oak Park, Ill., 2, Des Moines, Ia., 4.
PRESCELLE (Hypnotist; F. Willard Magoon, mgr.): Bennington, Vt., Oct. 23-28.
SHEPARD'S MOVING PICTURES (Ed. M. Beeham, mgr.): Atlantic City, N. J.—indefinite.
WEIL BAND (George N. Loomis, mgr.): Mexico, Mo., Oct. 24, Jefferson City 25, Sedalia 26, Chillicothe 27, Moberly 28, Kansas City 29, Paola, Ia., 30, Ottawa 31, Chanute, Kan., Nov. 1, Pittsburg 2, Carthage, Mo., 3, Joplin 4.
VANE, HARRY: Marion, Ill., Oct. 25-29.

(Received too late for classification.)

A DESPERATE CHANCE (Burt Howard, mgr.): Lansing, Mich., Oct. 24, Kalamazoo 25, Logansport, Ind., 26, Marion 27, Hamilton, O., 28.
A JOLLY AMERICAN TRAMP (H. P. Franklin, mgr.): David City, Neb., Oct. 26, York 27, Grand Island 28, Central City 31, North Platte Nov. 3, Cheyenne, Wyo., 4.
A MESSAGE FROM MARS (A. L. Rheinstrom, mgr.): Shenandoah, Pa., Oct. 24, Wilkes-Barre 25, Scranton 27, Pittston 28, South Bethlehem 30, Allentown 31, Phoenixville Nov. 1, Pottsville 2, Hazelton 3, Shamokin 4.
A ROMANCE OF COON HOLLOW (A. C. Allen, mgr.): St. Johnsville, N. Y., Oct. 24, Ft. Plain 25, Canajoharie 27, Gloversville 29, Johnstown 30, New Berlin 31, Norwich Nov. 1, Hamilton 2, Waterville 3, Amsterdam 4.
BELL DIGBY (Sylvester Maguire, mgr.): Utica, N. Y., Oct. 24, Troy 25, Albany 26, Poughkeepsie 27, Newburgh 28, New York city 30-Nov. 4.
BERESFORD, HARRY (J. J. Coleman, mgr.): Richmond, Va., Oct. 24, Roanoke 25, Bluefield, W. Va., 26, Knoxville, Tenn., 28, Asheville, S. C., 30, Spartansburg 31, Orangeburg Nov. 1, Columbia 2, Augusta, Ga., 3, Macon 4.
BUSTER'S BURGLAR (Boyd, Coleman and Co., mgrs.): Akron, O., Oct. 30-Nov. 4, Loraine 6-11.
DR. JEKYLL AND MR. HYDE (Oscar Jones, mgr.): Frankford, Pa., Oct. 26-28.
ECKHARDT'S IDEALS (Oliver J. Eckhardt, mgr.): Fresno, Cal., Oct. 22-29, Dinuba 30-Nov. 1.
HIMMELEIN'S IMPERIAL STOCK: Saginaw, Mich., Oct. 22-28, Bay City 29-Nov. 4.
LYCEUM STOCK (E. G. Grosjean, mgr.): Decatur, Tex., Oct. 23-28, Comanche 30-Nov. 4.
MERRY MAKERS (R. E. Patton, mgr.): St. Joseph, Mo., Oct. 26-28, Kansas City 29-Nov. 4.
NOT LIKE OTHER GIRLS (Frederick Schwartz, mgr.): Paris, Tenn., Oct. 26, Holly Springs, Miss., 27, Greenville 28, Pine Bluff, Ark., 30, Little Rock 31, Memphis, Tenn., Nov. 1, 2, Helena, Ark., 3, Hot Springs 4.
OVER NIAGARA FALLS (B. H. Newcomb, mgr.): Houston, Tex., Oct. 23, Galveston 29, La Grange 30, Yoakum 31, Victoria Nov. 1, Curero 2.
PEGGY FROM PARIS (Madison Corey, mgr.): Eugene, Ore., Oct. 30, Salem Nov. 1, Portland 2-4.
RIP VAN WINKLE (Chas. P. Eller, mgr.): Jellico, Tenn., Oct. 24, La Follette 25, Coal Creek 26, Knoxville 27.
SHOOTING THE CHUTES (Wade and Davis, mgrs.): Flint, Mich., Oct. 26, Sarnia, Can., 27, Port Huron, Mich., 28, Owosso 31, Lansing Nov. 3, Ypsilanti 4.
SLAVES OF THE MINE (L. J. Slevin, mgr.): Fair Haven, Vt., Oct. 24, White Hall 25, Hoosick Falls 26, Williamstown, Mass., 27, Rutland, Vt., 28, Rome, N. Y., 30, Casenovia 31, Oswego Nov. 3, Fulton 4.
THE DENVER EXPRESS: Wadesboro, N. C., Oct. 24, Rock Hill, S. C., 25, Yorkville 26, Gaffney 27, Greenville 28, Lauriens Nov. 1, Clinton 2, Newberry 3, Asheville 4.
THE GAY MATINEE GIRL: Henderson, Me., Oct. 25, Greenville 26, Dover 27, Oldtown 28, Sagerville 30, Belfast 31, Madison Nov. 1, Togus 2, Gardnier 3, Dover 4.
THE REDEMPTION OF DAVID CORSON (Harry Doel Parker, mgr.): Plainfield, N. J., Nov. 6, New Rochelle, N. Y., 7, Peekskill 8.
THOU SHALT NOT KILL (Frederick Schwartz, mgr.): Evansville, Ind., Oct. 26, Paducah, Ky., 27, Cairo, Ill., 28, St. Louis, Mo., 30-Nov. 4.
WIFE IN NAME ONLY (Garland Gaden, mgr.): Chicago, Ill., Oct. 15-28, Chicago Heights 29, Kankakee 30, Paxton 31, Terre Haute, Ind., Nov. 1, Danville 2, Springfield 4.
WRONGED (W. F. Smith, mgr.): Port Chester, N. Y., Nov. 3, New Rochelle 4, Derby, Conn., 6, Thompson 7.

OPEN TIME.

CONNECTICUT.—Bristol—Opera House in Nov.
ILLINOIS.—Beardstown—Grand Opera House, Nov. 3, Dec. 4-9, 29, Jan. 1-6, 8-11, 22-25, Feb. 12-15, March 12-17, 19-24.
Kewanee—McClure's Opera House, Nov. 1-3, 11, 25, 30, Dec. 1, 2, 4-6, 11, 22, 23, Jan. 1-6, 29, Feb. 2, 12, 14-17, 19, 20, 23, 28, March 1, 2, 5, 6, 9, 10, 15-17, 20-24, 31.
Evansville—People's Theatre, Nov. 19, Dec. 10, 24, Jan. 28, Feb. 18, 25.
INDIANA.—New Harmony—Thrall's Opera House, Nov.
East St. Louis—Broadway Theatre, Nov. 26, 30, Dec. 17, Feb. 18.
KENTUCKY.—Danville—Opera House, Nov. 1-25, Dec. 17-31.
NEBRASKA.—Beatrice—Paddock Opera House, Nov. 6-8, Dec. 2-9.
NEW YORK—Perry—Auditorium, Nov. 6-18, Dec. 18-30, Jan. 8-20, Feb. 12-March 3.
OHIO.—Mineral City—Davis Opera House in Nov., Dec.
Cambridge—Colonial Theatre—Dec. 9, 30, Jan. 6, 13, 20, Feb. 10, March 3, 10, 24.
PENNSYLVANIA—New Kensington—Opera House, Nov. 8, 14-16, Dec. 6-8, 11-16, Jan. 8-13, 22, 25-31.
Barnesboro—Opera House, in Nov., Dec., Jan.
Glen Campbell—Opera House, in Nov., Dec., Jan.
Lansford—Opera House, in Nov.
Latrobe—Showalter's Theatre, Nov. 2-7, 10-12, 14-22, 24, 26, 28, 30.

TELEGRAPHIC NEWS

CHICAGO.

Pink Hussars Produced—The Earl and the Girl Liked—Many Changes Notes.

(Special to The Mirror.)

CHICAGO, Oct. 23.

F. C. Whitney's first offering at the Chicago Opera House, The Pink Hussars, was produced last Monday night with John Slavin starred and the English pony ballet featured. The book is by C. E. Campbell and R. M. Skinner, and the music by Julian Edwards and Alfred E. Aarons. On the opening night a cordial audience encouraged the actors liberally, and the newspaper notices have been fairly complimentary. For a comedian making his first appearance as a star Mr. Slavin did not seem to have equipped himself with much especial preparation or business, but he managed to work in several incidental hits that gave promise of a successful development of the part. The authors have not provided him with any too much material.

In fact the book is only fair, and the music seemed, considering it all, insufficiently entertaining, to say nothing about indenting the sensorium. The Pink Hussars finally arrived, in the last act, backward—that is, the anatomical display was backed in, and left standing backward obliquely across the stage in a stiff and stupid array for several moments. The performance finished rather tamely. I hear that the Hussars production has been much improved since the opening. The story is about a Mayor of Kankakee, Ill., who goes to Europe and becomes entangled through engaging himself to marry three women. One, whom he meets in the first act, in Paris, through a marriage broker, who goes about with his group of interesting samples, induces him to go to Budapest. The scene of the second act, on an island between Buda and Pest, is in a garden, evening, with the lights of the city back across the river. A Hungarian officer, in love with the Hungarian fiancée of the Mayor of Kankakee, complicates the story here, and a group of Kankakee folk help on the story and comedy. The Hussars come in as soldiers of the dual kingdom, and the pony ballet comes in when it pleases, apparently. Slavin, as the diminutive and timid Mayor, is pursued by a big, burly, irate cowboy with a gun, and thus much of the feeding of the star part is done. Slavin got considerable applause during the first act, and finally made a hit with a burlesque French grand opera outburst in the finale. The audience sat up and noticed his good voice. His dancing was always successful. The grace of Mabel Hollins, as the milliner girl, was appreciated, but her songs were more pleasingly acted than sung. Genevieve Findlay infused some life into the production as the Hungarian heiress and beauty, and her contralto solos were all redemanded. The voice of J. H. Pratt, as Captain Zitsky, and Arthur Earnest, as Jack, a Kankakee character, were exceptionally pleasing, and their rather tame parts sufficiently well played. Frederick Van Rensellaer had an effective make-up as the marriage broker and made a good impression in the part. The audience did not seem to know how it liked Edward Paulton's jerky English laugh at first, but the character seemed to grow in favor and bids fair to become one of the most praiseworthy in the production. W. H. White, as the comic Kankakee editor, and Frank Farrington, as the tall, pale Reverend Flood, have received good notices for conventional parts. W. W. Black played the cowboy conventionally, and Frederick Edwards was acceptable as the hotel keeper. The cast included Blanch Gilson as Lieutenant Schnipp, Charles Homan as the art student, L. P. Botsford as the waiter, E. G. Laird as the beggar, Lois E. Tabor as the young widow, Frances Marie as Marjorie, Rowenna Lammee as May, and Isabelle Girardot as the maid. The pony ballet was immediately recognized as thoroughly accomplished in this kind of entertainment, and several of their acrobatic achievements were instantaneous hits. The costuming, with the exception of the pink hussars, was in good taste, and it is to be hoped that this otherwise fairly creditable production will not have to carry very long the incubus of the obsolete march à la amazons.

James Wall, in town last week as manager of Her Wedding Day at the Columbus, was at the same theatre sixteen years ago with Daniel Sully, when it was Havlin's. Mr. Wall says Sully just turned 'em away all the time.

Home Folks comes to McVicker's Nov. 2.

Colonel John D. Hopkins, of St. Louis, was in town last week on business connected with his circuit, represented here by J. J. Murdock, at the Orpheum headquarters.

Charles W. Strine is in town representing various attractions, among which are The Earl and the Girl, of which he is manager, at the Grand, and Sara Bernhardt, who is coming to the Grand Opera House, Nov. 20, for one week. Mr. Strine says her repertoire will be La Sorciere, Camille, Adrienne Lecouvreur, L'Aiglon, Femme de Claude, Fedora and Phedre, or Fade, as Mr. Strine pronounces it, Hibernianlike.

The Ham Tree follows Forty-five Minutes from Broadway at the Colonial.

Eddie Foy and The Earl and the Girl were a quick success at the Grand Opera House. The audiences have been enthusiastic, the press notices good and the engagement increasingly prosperous. Foy was forced to make a speech the opening night, and as late in the week as Wednesday night the applause after the first act was virtually a demand for a speech, but he didn't make it. Mr. Foy is not the youthful and somewhat too rough fun-maker of his earlier days, but a thorough, clever and seasoned comedian. Georgia Caine was as charming as ever, and Zelma Rawlston caught the fancy of the audience with her song, "A Man Made to Order for Me." "Spoon with Me" was as big a hit as ever. The comedy is greatly improved over its condition at the Garrick.

If ever an audience surrendered completely to the genial influence of a play the crowd that greeted The Heir to the Hoorah on the opening night at the Illinois did. Everybody seemed delighted, and it was hard to tell whether the play or the excellent acting was uppermost in the mind. The men especially—*i.e.*, Guy Bates Post, Ernest Lamson, Wilfred Lucas, Ben Higgins, C. C. Quinby, Colin Campbell, Brinsley Shaw, and Wright Kramer—were exhilaratingly good. T. Tamamoto's Hush, the valet, was very clever and natural. Jane Peyton, showing marked improvement as an actress, was an excellent Kate Brandon, and Louise Rutter was a bright and pretty Madge Casey. The engagement is proving one of the most profitable as well as enjoyable of the season at the Illinois.

Hap Ward was very cordially received in The Grafter at the Great Northern, and Guy Steeley's "musical storyette" turned out to be an easy running vehicle, being well oiled with wit, humor and ingenuity. As the trampish grafter always looking for a chance to "touch," Ward was successful in his characteristic manner. Lucy Daly's dancing was an immediate hit. William Friend earned good notices for intelligent and promising comedy as Budd. The company is large and lively. The audiences have been large all the week.

Richard Mansfield comes to the Grand Opera House next Monday for a week of Don Carlos and returns in May for four weeks.

Comin' Through the Rye, a Lederer-Philadelphia production, has been sold, I am told, to Will Block.

The Syndicate takes The Squaw Man, apparently with the consent of Liebler, away from this city abruptly to use it in New York against Belasco's production of a similar style. Such is the published announcement. The Bishop's Carriage succeeds The Squaw Man. The Bishop's Carriage is a dramatization by Channing Pollock, and Mr. Pollock is an official of the rapidly growing independent circuit. An extra matinee of The Squaw Man was given Friday.

The Little Minister showed its strength as a stock play at The New Marlowe in Englewood last week, keeping the theatre well filled all week. The production was creditable, Willis Ha'l giving a good impersonation of Dyshart. Edith Julian's Nan Webster, especially in the cottage scene, was most lifelike and thoroughly well played. Francis Pierlot's Thrum's policeman was very well done.

K. Sherman Canby arrived ahead of The Nazarene at the Studebaker.

Colonel C. E. White, who has been across the Continent so much that he ought to be able to get up the best travelog on American scenery, has been in town doing his usual finished work ahead of The Smart Set, at the Columbus this week. Mr. White conducted a circus the length and breadth of Long Island last summer, and at Oyster Bay invited the President's children and all their friends. They came 400 strong and the elephant was so glad to see Teddy, Jr., that he tipped over the peanut stand.

The bills this week: Grand Opera House, Eddie Foy in The Earl and the Girl; Garrick, Grace Van Studdiford in Lady Teazle; Studebaker, The Nazarene; Illinois, The Heir to the Hoorah; Auditorium, Humpty Dumpty; Great Northern, Hap Ward in The Grafter; Chicago Opera House, The Pink Hussars; La Salle, Yankee Regent; Colonial, Forty-Five Minutes from Broadway; People's, The Home Seekers; Columbus, The Smart Set; Marlowe, Through the Picket Line; Alhambra, Across the Pacific; Bijou, Fitzsimmons in Fight for Love; Academy, Her Wedding Day; Criterion, No Mother to Guide Her; Avenue, Michael Strogoff.

The one hundredth performance of The Yankee Regent at the LaSalle is approaching, and meantime Ben Jerome is at work on its successor at "the only musical stock theatre in the country."

William Jossey's Du Barry is going out South and West, under the management of H. G. Bartlett. Mr. Bartlett is from Arizona.

James McCabe has joined Hooligan in New York, to play Hooligan.

Hart Conway, director of the Chicago Musical College School of Acting, has begun preparations for his first production *de luxe* of the season. Beaumont and Fletcher's Knight of the Burning Pestle. There are a number of old ballads to be sung and a good deal of scenery will have to be made for the production. It will take place at the Studebaker. Franklin P. Bentsen, a pupil of Mr. Conway, who has aided him in such productions, has joined Mantell, and John O'Brien, another of his talented pupils, has joined the Greet company.

Edward R. Haas, the leading man at the People's, was engaged by the French Club to assist in staging its plays for this season.

George Wood, after helping a whole lot to make Riverview Park the huge success it was last Summer and formerly the Horse Show and Auditorium press expert, was quickly engaged by Mr. Lederer for the Colonial, and again he is where the crowds are coming. Possibly Mr. Wood is a mascot.

The new drop curtain at the Auditorium, 52 x 40, is said to be the largest in the country.

OTIS COLBURN.

BOSTON.

The Lion and the Mouse—Mlle. Modiste—Henrietta Crosman's Success—Benton's Notes.

(Special to The Mirror.)

BOSTON, Oct. 23.

Of the various changes of bill in town to-night the most important comes to the Park, where Henry B. Harris gives the first performance, after three trial nights in Connecticut, of The Lion and the Mouse, a modern play of frenzied finance by Charles Klein. The house was a large one, and there was the verdict of decided approval for the new drama. Mr. Klein's theme is the corrupting influence of monopolists upon the politics of this country. Shirley Rossmore, the daughter of Judge Rossmore, returning from Europe, meets on the steamer Jefferson Ryder, the son of John Burdett Ryder, known in the financial world of which he is the despot as Ready Money Ryder. Jefferson falls in love with Shirley, who in turn is attracted to him. On her arrival in America she finds her father ruined in reputation, broken in health and financially embarrassed, the result of a ruling adverse to the interests of a coterie of financial magnates at the head of which is Ryder. Aided by corrupt politicians they retaliate by causing Judge Rossmore's removal from the bench pending investigations of alleged fraudulent practices. One man holds the proof of the Judge's innocence, and that is Ryder. Shirley determines to clear the stain from her father's name, and she has begun a novel which has the character of the Money King among its chief characters. "The Great American Octopus" is its name. Ryder reads the work and is impressed by its power and by the fact that she were better his friend than his enemy. He sends for her and places at her disposal many carefully selected documents from which he asks her to write his biography. He makes her an offer of a great sum of money for the service. The love romance, however, is the element which brings the solution of the plot. Edward Bresse and Grace Elliston were featured deservedly in the production, and their characters are startlingly like John D. Rockefeller and Ida M. Tarbell, the anti-Standard Oil crusader, in their individualities. Others in the company are Richard Bennett, Marguerite St. John, E. A. Eberle, Sadie Stringham, Frazer Coulter, Carolyn Elberts, Walter Allen, Julia Hanchett, Marion Johnson, Martin Sabin, Margaret Gray, Edward See, and Augustin Wilkes.

The Empire Stock company makes one of its most important strikes of the season in the production of Richard Carvel, which was originally given here by John Drew. At that time the dramatization of the novel failed to hit, and the explanation was that it had been made an effort to appeal to the wrong audience. That that was right was clearly shown by the success which was made this evening. Howell Hansel was in the title-role, and Mary Hall, back in the cast after a well-earned vacation, fairly divided honors with him. Adelaide Manola has been splendidly received as a new member of the company.

The unquestioned success of Cleopatra at the Castle Square turned the plans of the management completely topsy turvy. The arrangement had been to give the Sardou play only a week, but by the second night it was very evident that the spectacular setting and the effective acting had scored so instantaneously that an extension was decidedly desirable. Consequently the preparations for the production of The Song of the Sword were all called off, and Cleopatra will hold the stage until the time comes for beginning the season of Shakespearean plays.

Billy B. Van is the newcomer of the week at the Globe, and he appears there in The Errand Boy, which had two successful engagements at that house last season. The musical farce comes in a new edition, and changes in the songs and specialties are all for the better. Mr. Van's personality pervades the entire production, and Rose Beaumont, as before, is an important factor in the cast.

This week ends the long run of The College Widow at the Tremont. The George Ade comedy will now start on its road tour, which is so booked that Worcester is the only city in Massachusetts and the only one night stand that will be played throughout the season. Mr. Savage's grand opera company will follow at the Tremont, opening in Aida.

As Ye Sow is in its third week at the Majestic, where the present indications point to an engagement at least ten weeks long. An improvement has been made in the cast by the return of Frankiyn Roberts to the character of the runaway brother, which he originally played in Chicago. He gives it just the right touch and makes it share the prominence secured by Frank Gillmore as the pugilistic parson.

Denman Thompson and The Old Homestead have started on the last half of their engagement at the Boston, and the hayseed masterpiece continues to attract as large audiences as ever. At the first of the season it was given out that Mr. Thompson would play only in Boston, but now it appears that he will continue in his old character after it leaves Boston for its tour Westward.

Henrietta Crosman scored an immense personal success at the Hollis in Mary, Mary, Quite Contrary, which has been recognized as an Americanization of A Scrap of Paper. To be sure, the credit of our indebtedness to Sardou was given in the advance arrangements, but he deserves more than that. Miss Crosman is delightful in the scene where she searches for the tell-tale love letter, and in the last act, with Boyd Putnam, she could not be improved upon. She has an excellent supporting company, among the best liked being Mr. Putnam, Addison Pitt, George Woodward, Walter Thomas, Miriam Nesbitt, Ida Vernon, Louise Galloway and Blanche Weaver.

Fritzi Scheff has not seen an empty seat at the Colonial Theatre during the past week, and Mlle. Modiste has drawn out the largest sale that the house has ever known. Indeed, when Henry Blosson, the librettist, wanted to take in three friends, he had to go to the box office and buy four tickets, and on the last night of the week the police stopped the sale of admission tickets. It is the best comic opera seen here in a long time, and Fritzi Scheff's impersonation of the milliner who becomes prima donna and Victor Herbert's music are about even for honors.

Why Girls Leave Home is the melodrama of the week at the Grand Opera House. Clare Joel leads the effective company.

Nobody's Claim was the play of the week at the Bowdoin Square. Charlotte Hunt has a capital character in Madge and shows her versatility, while Charles Mitten, Henry Alexander and Butler Haviland are placed to special advantage in the production. The World is to be revived to follow.

Jerome K. Jerome, who came here to give a single matinee recital at the Hollis Thursday, will have a chance to show how he can live up to his title of the Mark Twain of England, as he will meet the real Mark Twain at a reception to be given at Cambridge to the Boston Authors' Club the afternoon before.

Cloverdell, George T. Richardson's new comic opera, is to be produced at South Framingham Nov. 25.

Walter Lewis, the son of Horace Lewis, and who was so successful with Otis Skinner, has entered into financial life and has a fine situation with the International Trust Company.

Louis Nethersole made a flying trip to Washington to-night so as to be present at the opening of his sister Olga's American tour. He will return to Mlle. Modiste later in the week.

An exceedingly pleasant house warming was that which John Craig and his wife (Mary Young) and her mother, Mrs. Richard Denny Young, gave to their friends at 217 Babcock street, Brookline, last evening. They have an attractive home there and a number of well-known players were present during the evening.

Capt. George Martin has been discharged from the Massachusetts General Hospital, and he went at once to the home of Eben Plympton, near Plymouth. The case came up again last Saturday and was again continued for another week.

At the meeting of the Actors' Church Alliance at the Church of the Advent last week tributes were paid to the memory of Sir Henry Irving, and very impressive references to his death were made by Frank Ilimore, of the As Ye Sow company, Dr. J. B. Thornton and others. A committee was appointed to draw up appropriate resolutions, and consisted of Jennie Kendrick Seeley, Joseph B. Fuller and Rev. Edward M. Gushee. A valuable gift of costume plates has been sent to the Boston chapter by Charles C. Catlin, of Brooklyn, and will be mounted so as to be made available for members of the profession.

The body of Mrs. Sarah Green Le Moyne, the first wife of W. J. Le Moyne, was brought to Boston and cremated at Mount Auburn Cemetery.

Henry S. Alward, who made a flying trip to join A Fair Exchange here and then start West ahead of the company, received an offer by cable to go to South Africa with Mrs. Langtry as business-manager for her tour in Mrs. Deering's Divorce, Iris, and The Walls of Jericho. He was compelled to decline on account of his engagement for this season.

Lindsay Morison has arranged for a novel cyclus at the Empire, for he is going to do up Winston Churchill and the Carvel family à la Wagner. He is going to start with Richard Carvel and finish with The Crisis, neither of which has been seen here in stock.

E. N. Catlin, musical director at the Tremont, is disposing of his valuable collection of old violins and bows. He has several Cremonas in the number.

Denman Thompson had a number of valuable personal papers in the safe of the post office at Swanzey, N. H., which was blown open by thieves just on the eve of the opening of his Boston engagement.

G. E. Horne, of North Lexington, made the acquaintance of a young man at the West End recently and took him to see As Ye Sow; but the new friend reaped, for he went out between the acts and failed to return or to bring back his benefactor's pocketbook.

It is a queer coincidence that five principal members of the once famous Pittsburgh Stock company were playing in Boston last week—Henrietta Crosman, leading woman; Marion Ballou, soubrette; Thomas W. Ross, John Waldron, and Charles Wyngate.

Gertrude Yerxa, daughter of Mr. and Mrs. Barclay Yerxa, of White Hill, Somerville, has gone to joint the Strongheart company in New York and will come to Boston in February. She made her first hit as an amateur actress when she played Ophelia in Hamlet at a performance given at the Malden Auditorium.

JAY BENTON.

BALTIMORE.

A Revised Wizard of Oz—Ireland: 1798 at Albaugh's—The Toast of the Town—Notes.

(Special to The Mirror.)

BALTIMORE, Oct. 23.

A new edition of The Wizard of Oz is disclosed to view at Ford's this evening. Montgomery and Stone are apparently as original and certainly as amusing as when they were first seen in this play. Among those in the cast are Allene Crater, Virginia Foltz, Marion Stanley, Mona Desmond, Leona Stevens, and Therese von Brune. The chorus is an exceedingly attractive one. Richard Carle in The Mayor of Tokio will follow.

Lloyd Bingham appears at Albaugh's in Ireland: 1798. Mr. Bingham is under the management of Amelia Bingham, and the play is from the pens of Carrine and Michael Jordan. The story tells of the trying times of 1798 in Ireland and gives many realistic pictures of that troublous period. Mr. Bingham is supported by an excellent company, including A. S. Lipman, William Herbert, Joseph Allen, Lisle Leigh, Elizabeth Mercier and about thirty-five others. At the close of the week he will give place to The Darling of the Gods, with Percy Haswell and Robert T. Haines heading the cast.

Viola Allen is at the Academy this week as Betty Singleton in The Toast of the Town. Miss Allen is supported by an excellent company and the performance is an interesting and even one. Oct. 30 we will have Maude Adams in James M. Barrie's play Peter Pan.

Yorke and Adams head their own company, which is a large one, and hold the stage of the Auditorium in their two-act musical comedy, Bankers and Brokers. The next attraction will be Bickle, Watson and Wrothe in Tom, Dick and Harry.

The pretty scenic drama Ninety and Nine entertains the patrons of the Holliday Street. It is presented by an excellent cast, which includes a number of good voices, and the scenic effects are very realistic. The underline is Dangers of Working Girls.

Those visiting Blaney's this week will see The Child Slaves of New York. The play is of a highly dramatic and somewhat exciting character. It is presented by a capable company, and the performance is satisfactory. A Girl of the Streets will be seen next week.

The drama Hearts of the Blue Ridge is seen at the Bijou this week. The play abounds in specialties, among which are the musical Buckleys, Eddie Mills, Willard and Reeves, Mills and Adele Lee Mack, and Myrtle Mack.

The visit of The Darling of the Gods at Albaugh's next week is being looked forward to with great pleasure. It is easy to predict that their business will be the capacity of the house.

The Lyric Theatre has changed hands. It is now under the control of Fred C. Gottlieb, who says that he intends to make it a home of first class music.

HAROLD RUTLEDGE.

ST. LOUIS.

Sergeant Brue at the Olympic—The Girl and the Bandit—Dockstader's Minstrels.

(Special to The Mirror.)

St. Louis, Oct. 23.

Advance men, press representatives and theatrical exploiters-general have been going great local stunts playing even with or getting ahead of each other for the plays that started last night. Veteran George Bowles came in early and set the pins for Sergeant Brue, and his mere presence here threw scares of large dimensions into Stewart L. De Kraft, whose The Girl and the Bandit had to get all sorts of "representation." Lee Kugel blew in with The Winning Girl pictures and dope and the result was that any dramatic, city or managing editor who wanted "girl" pictures and "girl" stories could get them and to spare. Here in St. Louis it's "girl" pictures now, the mere actor-man no longer counting. And the girls must be made into St. Louis girls. Well, so long as there's a "gentlemen's agreement" all around and everybody knows that he is "doing" and being "done" by the other fellow it is best to let the good work go on.

Sergeant Brue fits Frank Daniels like no other part he has had in many years. He fairly revels in it and the Liza Lenman music is the thing for those to whom musical comedy as such has got to the point of stereotypization. The Olympic seldom held a more thoroughly amused Sunday night crowd than yesterday's. Sallie Fisher, Clara Bell Jerome, Annabelle Whitford and a big company are doing the trick for Sergeant Brue, which in a week's stay will quite convince us why London and New York took so kindly to it for nearly two years.

The Girl and the Bandit at the Garrick may not be new, but it got the same sort of send-off yesterday afternoon. Its value is in an undeniably fine cast, in which vets and comers are equally proportioned. Mabel Hite and Violet Gilnette share the honors in song and comedy, and Joseph Miron, George J. MacFarlane, and John G. Sparks prove themselves a high class trio of merry-makers. The play went excellently to-night before an audience of a calibre different from that of Sunday and The Girl and the Bandit's lines have evidently fallen in pleasant places.

Grace Van Studdiford's second and last week at the Garrick closed fully as big as the first, and there is but one estimate of her work in Lady Teazle: it has revealed her as one of the very best comic opera singers in the country.

Lew Dockstader, with perhaps the largest local following among minstrel men, is at the Century. He is having things his own way. The automobile stunt has been in the repair shop, but comes out at every performance with all its new paint and trimmings, and is, if anything, funnier than ever. Dockstader has got them all beaten by sheer brightness and keenness of style. With him, as formerly, are Neil O'Brien, Carroll Johnson, Manual Romaine, and about a hundred others. The novelty, An Album of Minstrelsy, is a pleasing and effective invention.

Die Wilde Katze (The Wild Cat) was last night's offering of the German Stock company at the Odeon. It proved to be a most farcical work of the best German school, the incidental songs and dances giving the company every chance for the display of versatility. The success of the Heinemann-Welb season is assured, the subscription list and increasing public support eliminating all consideration of financial matters.

Sky Farm, a pastoral play which has taken high rank among the sentimental dramas of the past few seasons, is at the Imperial, being shown for the first time at popular prices. It loses little of its attractiveness on that account; on the contrary, the lower prices will, to quote our best intellectual farmer, Ralph Waldo Emerson, cause it to "yield shade and fruit to wide neighborhoods of men."

On the last day of his stay here Robert Fitzsimmons waylaid Governor Folk at the Planters and presented him with a horseshoe. The Governor received the gift graciously, but declined to "licker up" at the bar with Fitz, who later was heard to mutter: "Wonder what the Guv would say if he knew I hammered out that shoe in one of Ed Butler's blacksmith shops this morning?" (Butler is the Democratic boss whom Folk has tried his best to convict for bribery in the boodle cases.)

Howard Hall, the Beau Brummel of melodrama, returned to Havlin's yesterday, this time bringing his latest play, The Millionaire Detective. The offering has novelties fully as thrilling as the famous lion-bluffing act in The Man Who Dared, which was Mr. Hall's bill on a former occasion. The Millionaire Detective, while built on regulation thriller lines, makes for betterment in that much attention has been paid to the scenery, several "big" incidents in the story being very bravely furbished forth in this relation. While the gallery yesterday was not quite so vociferous as usual, the piece took better with the body of the house. It is sure of a profitable week.

Rose Melville is paying the penalty of her peculiar popularity by not being able to get away from Sis Hopkins. She is with the old standby at the Grand, and the audiences Sunday afternoon and night fairly caused the walls of the old place to bulge and quiver. The hardest work Rose Melville is doing these days consists in trying to find another play; next to that, taking care of her money. But let her take comfort. The advice she needs is Joe Jefferson's: "Don't elevate the stage; stick to the profitable thing through thick and thin." The greatest elevator of the stage, the greatest stage producer of all times, was Henry Irving. He died a poor man. Jefferson stuck to Rip Van Winkle, a mere comical episode, and left an estate worth millions.

It transpires that Missouri is taking Mrs. Leffingwell's Boots seriously. A medical college in one of our smaller towns where special theories in medicine are propagated was represented in much force at the Century's Saturday night performance. Mrs. Leffingwell's Boots, it should be explained, shows how a man may be made moral by a simple twist of the neck.

The Navy Department has called off the exhibition of the naval biograph from the Portland Exposition, which was booked for two performances at the Odeon Oct. 28. Lieutenant Signor, in charge of the naval recruiting station here, was notified by wire that the engagement had been cancelled. No explanation was given. The exhibition was intended to tell boys between eighteen and twenty-five how nice it is to sail the briny in the eight-million dollar battleships—just one grand sweet song of grog and skittles.

Underlined attractions are:—Olympic, Woodland: Garrick, The Winning Girl (another Perley offering): Century, Harry Blossom's A Fair Exchange: Grand, The Runaways: Havlin's McFadden's Row of Flats: Odeon, German Stock company, Sardou's Odette: Imperial, Young Buffalo, King of the Wild West.

William Porteous, St. Louis' leading baritone these twenty-five years, is to be tendered a testimonial concert at the Odeon to-morrow night.

RICHARD SPAMER.

CINCINNATI.

Woodland—Twelfth Night—Melodrama—Notes.

(Special to The Mirror.)

CINCINNATI, Oct. 23.

Henry W. Savage's beautiful production of Woodland was at the Grand to-night, and pleased one of the largest audiences of the season. Harry Bulger, who had not been seen on the local stage for many years, had the leading role. Francis Wilson follows.

Robinson's attraction this week is Twelfth Night, with Lavinia Shannon as Viola. Considering the magnitude of the undertaking, the work of the Forepaugh players is remarkable.

The Hanlon Brothers' spectacular extravaganza, Fantasma, is the bill at the Walnut this week, and is attracting much attention. In the company are Clara Thropp, Lorie Palmer, and no less than five of the Hanlon family.

The sensation of the past week here, theatrically speaking, has been the entrance of Congressman Rhynock, George B. Cox, and their associates into the field of theatre building in connection with the Shubert enterprises. These

MARIE PHYLLIS SHERWOOD.

Marie Phyllis Sherwood commenced her theatrical career when less than six months old, appearing unexpectedly on the stage of the Arch Street Theatre while her mother, Grace Sherwood, was singing. After that appearance she was banished to the Convent of Mercy, where she remained until her twelfth year. Her real career began with The Little Princess, when she played the role of Jessie. From that company she went to understudy Beatrice Terry in The Man from Blankley's. Last season she was a member of the Peggy from Paris company and received much praise for her clever work. Miss Sherwood is an excellent musician, has a very pleasing singing voice, and can dance. Her aspiration is to occupy a position like that of Maude Adams. She is now at liberty for ingenue roles.

gentlemen not only have unlimited means, but the reputation of doing most thoroughly anything that they attempt, and their new venture will be watched with the keenest interest by thousands of their friends in this city.

Heuck's has Langdon McCormick's new melodrama, How Hearts are Broken, for this week. The attendance at the opening performances has been large.

At Piney Ridge is at the Lyceum, where it is repeating its success of other years.

The German stock company last week played Rosenmontag, and yesterday was seen for the first time in Der Goldfuchs. H. A. Sutton.

PHILADELPHIA.

Mrs. Fiske's Triumph—Wolfville Produced —Many Melodramas—News Notes.

(Special to The Mirror.)

Philadelphia, Oct. 23.

The two weeks' engagement of Mrs. Fiske and her brilliant company at the new Lyric Theatre will long be remembered by our best theatregoers as the most impressive event of the season. Leah Kleschna is surrounded by an atmosphere of reality rarely seen on the mimic stage, and the press has devoted columns to the wonderful acting of Mrs. Fiske and her associates. Leah Kleschna is a notable example of artistic representation. The Lyric Theatre is already sold out for every performance of Leah Kleschna, which can be truly termed the attraction of the year. Blanche Bates in The Girl of the Golden West, under the personal supervision of David Belasco, follows Oct. 30 for a two weeks' term.

Wolfville, a new play by Clyde Fitch and Willis Steele, was presented for the first time on any stage to-night at the Broad Street Theatre, with N. C. Goodwin in the star role of Cherokee Hall, a Western gambler with heroic ideas. The story of the play deals with the coming of Cherokee Hall to the Road-to-Ruin saloon, and setting up his faro layout there with Faro Nell as his partner and "lookout." Nell is a product of a Tucson dive, and Hall has picked her up and in a measure reformed her. He is in love with a girl in Wolfville and Nell's jealousy is aroused. When the stage is robbed by British Bill, a half-breed, her feelings make a traitor of her, and she conspires with the road agent to throw the guilt on Cherokee and hand him over to Judge Lynch. This is the main thread of the plot, which finally unravels, and Cherokee is cleared of suspicion. Nell repents and reforms, Bill pays a penalty for his robbery and everything ends happily.

Mr. Goodwin in Wolfville has one of his old time roles, and the first performance promises a successful run. The supporting cast includes Katherine Grey, Jessie Busley, Phyllis Rankin, Josephine Sherwood, Guy Standing, Sam Edwards, Charles Butler, W. H. Post, Nell O'Brian, Rapley Holmes and Fulton Russell. Henrietta Crosman will follow on Nov. 6 for two weeks.

Joe Weber and his merry associates met with a big reception this evening at the Chestnut Street Opera House on the inauguration of their two weeks' engagement in Higgledy-Piggledy and The College Widower. The Rogers Brothers in Ireland will follow on Nov. 6. The Duchess of Dantzic Nov. 20.

Little Johnny Jones, with George M. Cohan, Ethel Levy, Sam Ryan, Tom Lewis, Jerry Cohan, Helen F. Cohan, and Adele Rafter, enter to-night their second and final week to the best engagement they have ever played in the Quaker City. Grace George in The Marriage of William Ashe comes Oct. 30. McIntyre and Heath in The Ham Tree Nov. 13. The College Widow Nov. 27.

The talk of building a theatre in West Philadelphia has been going the rounds for many years. Here is the latest: George A. Wagefforth, the present lessee and manager of the Grand Opera House, will build a theatre on Lancaster Avenue near Fortieth Street, to be called the William Penn Theatre, grounds to be broken in February and be completed for season 1906-07. The bookings to be furnished by Stair and Havlin. This part of the city has grown to immense proportions in the past ten years. The population west of the Schuylkill River forms a city by itself and really would pay as an investment for an enterprising theatrical manager.

A new play by Augustus Thomas, The Embassy Ball, with Lawrance D'Orsay as star, opened to-night at the Garrick Theatre for a two weeks' term. The star is well supported by Charlotte Walker, Harry Harwood, Ida Darling, and Stanley Dark. Kyrle Bellew in Raffles comes Nov. 6.

Love's Lottery closed a two weeks' engagement at the Walnut Street Theatre Oct. 21, Madame Schumann-Heink being out of the cast the most of the time. Her part was taken by Claire Maentz, who will likely continue for the rest of the season.

Checkers, with Hans Roberts in the title-role, holds the boards of the Walnut Street Theatre for the coming two weeks. It is a good benefit racket attraction, with matinees at popular prices. Charles E. Grapewin in It's Up to You, John Henry, comes the week of Nov. 6.

The Grand Opera House has a new musical comedy, taken from the German, and entitled Gay New York, with Dan Mason, Charles R. Foreman, William Barlowe, Ed Brennan, Blanch Carlyle and a large and attractive chorus. It is prettily staged and pleased a large audience this evening with many new and enterprising features. Eva Tanguay in The Sambo Girl Oct. 30. Tom, Dick and Harry Nov. 6.

The Isle of Spice is the attraction for this week at the Park Theatre. Leslie Leigh, Robert Dunbar, Herbert Cawthorne, Mattie Marta and a large chorus contingent furnish plenty of amusement. The Beauty and the Beast follows Oct. 30, Creston Clarke Nov. 6, Denman Thompson Nov. 13, for a three weeks' stay.

Queen of the Highbinders, under management of A. H. Woods, is a good card this week at the National Theatre. Paul Burns and Sadie Fields are in the heroic roles and have excellent support. The twelve realistic scenes are highly appreciated by a large audience. David Harum follows Oct. 30.

Hearts of Gold, by Jay Hunt, has its first local representations at the Girard Avenue Theatre this week. The play is well presented by Maurice Freeman and a fair supporting company. It is well received. Selma Herman in Queen of the Convicts Oct. 30.

Custer's Last Fight, that was given at the National Theatre week of Oct. 2, returned this week to the People's Theatre and pleased the uptown patrons. Fast Life in New York Oct. 30. Tracked Around the World Nov. 6.

Fighting Fate, after playing an uptown theatre Oct. 2, is the attraction for this week at Blaney's Arch Street Theatre. Little Annie Blanche is a favorite and is well received by the large clientele of this popular house. How Hearts are Broken Oct. 30.

Hart's Kensington Theatre has a good card in Shadows of a Great City. In spite of its many previous engagements it opened to splendid patronage and will play to a profitable week. The Shadow Behind the Throne Oct. 30.

An interesting and creditable representation of Quo Vadis is given this week by the Forepaugh Theatre Stock company. The mounting and scenic effects are equal to its original production at our high priced theatres. George Leerock deserves special mention for the same. The entire cast is in competent hands, with business up to the usual high standard. A Gentleman of France comes Oct. 30.

The Standard Theatre stock company appears this week in The King of Detectives, one of Theodore Kremer's thrillers, with George Arvine and Mattie Choate in special roles. The Crime of Hallowe'en is due Oct. 30.

Dumont's Minstrels at the Eleventh Street Opera House find it profitable to retain last week's programme, which is truly a real minstrel show. Business is always good.

The musical season at the Academy of Music opens Oct. 27 with Fritz Scheel's first concert with the Philadelphia Orchestra. The Boston Symphony Orchestra follows Nov. 6 with five concerts. The grand opera season, with twelve evening performances and two matinees, will be inaugurated Dec. 5, with every Tuesday evening following, and the matinees Dec. 28 and March 1. S. Fernberger.

WASHINGTON.

The Belasco Opens—Blanche Bates and Olga Nethersole Welcomed—Notes.

(Special to The Mirror.)

Washington, Oct. 23.

A theatrical event of distinct interest to Washington theatregoers is the opening to-night of the New Belasco Theatre, formerly the Lafayette Square, under the direction and management of David Belasco and the Shuberts. This adds another strong link to the now notably long chain of independent houses. The occasion is a memorable one, not only from the evident interest shown by the public in a turnout of a tremendous gathering of the most fashionable and representative of first-nighters that crowds the house from lower floor to gallery, but in the heart-felt expressions of congratulatory approval tendered the new management, and the very general line of remarks heard on every side of pronounced favorable recognition of the very radical lines and changes that have taken place in the local state of theatrical affairs. Blanche Bates in the new Belasco drama, The Girl of the Golden West, is the inaugural attraction, joining strongly in the splendid success of the evening. The star received an enthusiastic welcome and did remarkable work that won admiration from the start. The play scored strongly as an original and attractive picture of Western life, the experienced hand of the author being in evidence throughout the entire presentation. The company, a most excellent one, comprises Robert Hilliard, Frank Keenan, John W. Cope, James Kirkwood, Thomas J. McGrane, J. H. Benrimo, Horace James, Frederick Maxwell, Richard Heyar, Clifford Hippie, T. Hayes Hunter, J. A. Sawtelle, Robert Deshon, Lowell Sherman, Ed A. Tester, A. M. Beattie, Frederick Sidney, William Wild, H. L. Wilson, Ira M. Flick, Ignazio Biondi, and Harriet Sterling. In response to continued curtain calls at the end of the second act Mr. Belasco appeared, and with well chosen remarks thanked the large audience for their appreciation of the new firm's efforts in their endeavor to bring order out of chaos, in the opening up of an avenue and right of way for the appearance in this city of stars and attractions that have heretofore been denied that privilege. Next week the attraction will be Mrs. Tempie's Telegram.

Olga Nethersole made her first appearance in America, after an absence of more than four years, at the New National Theatre to-night, when she inaugurated her tour with the first performance of The Labyrinth, an English version, by W. L. Courtney, of Paul Hervieu's Le Dedale. The cast:

Marianne	Olga Nethersole
Max de Pogis	Hamilton Revelle
Louis (in Act I. III. IV)	Winnie Crisp
Louis (in Act I. III. IV)	Leonard Crisp
M. Vilard-Duval	William Farren, Jr.
Madame Vilard-Duval	Louise Moodie
George Le Breuil	Hubert Carter
Hubert de St. Erie	Charles Quartermaine
Paulette de St. Erie	Dorothy Grimston
Pierre	Dora Crisp
Madame de Pogis	Cicely Richards
The Doctor	Harry Dodd
A Peasant	E. C. Ashley
A Carpenter	E. A. Monks
A Man Servant	W. S. Lester
A Man Servant	A. L. Robinson

The play treats of divorce, but from an absolutely novel standpoint, as it shows the uncontrollable instinct of a woman to return to the man who is the father of her child. It is nature's argument against divorce, where there are children to the marriage. Miss Nethersole's role is that of Marianne de Pogis, twice married, once divorced. In a moment of weakness, brought about by the illness of her child, Marianne surrenders to her first husband, and then, overcome with shame and remorse, she abandons both men, declaring that for the future she will live only for her child. In a highly dramatic scene in the last act, when Marianne says farewell, these two men come face to face. The denouement is as thrilling as it is unexpected. There is a quarrel, a scuffle, and both fall to instant death over a cliff. Miss Nethersole achieved a distinct success in an emotional role of power and intensity. The supporting company is an excellent one, successes being made by Hamilton Revelle, Hubert Carter, William Farren, Jr., Charles Quartermaine, Harry Dodd, Cicely Richards, Louise Moodie, and Dorothy Grimston, a daughter of Mr. and Mrs. Kendal, who successfully makes her first American appearance. The opening audience was a large one. The star, who is a great favorite at the Capital, appears under the patronage of the British and French Embassies, the boxes being occupied by legation parties. The production is elaborate, all of the scenery having been brought from England, while the furniture was imported from France. Viola Allen, in The Toast of the Town, follows.

The County Chairman is the attraction at the Columbia Theatre. The opening is an excellent one. Macklyn Arbuckle repeats his strong success as Jim Hackler, and Willis P. Sweatman as Sassafras Livingston. Other favorites are E. R. Phillips, Sydney Macy, Edwin Chapman, Fred Bock, Cecile Calhoun, Christine Blessing, Martha Conway and Grace Fisher. Next week, George M. Cohan and Little Johnny Jones.

At the Academy of Music Daisies of Working Girls commences to a big attendance. Manager Al. H. Woods provides an excellent interpreting company that is headed by Alma Powell. Brothers Byrne in Eight Bells follows.

It becomes my sad duty to chronicle the death, after a long illness, of Mrs. Elisabeth L. Rapley, the beloved wife of William H. Rapley, manager of the New National Theatre. The funeral occurred Saturday, the interment being in Oak Hill Cemetery. Mrs. Rapley was much esteemed as a lady of many rare virtues and estimable qualities, of a lovely and engaging disposition, and is deeply mourned by a wide circle of friends and relatives.

With the exception of Manager Ira J. La Motte, an entire new staff of house employes is installed at the Belasco Theatre to-night. Victor Johnson, the musical director for years, has been succeeded by Carl Rakeman, formerly concert master and violin soloist of the Washington Symphony Orchestra. Mr. Johnson will become conductor of the orchestra at the Majestic when that playhouse opens, Nov. 20.

A pretty wedding took place in this city recently, when Harry C. Fisk, of the *Evening Star* publishing department, was joined in wedlock with Margaret Eulalia Shreeve, a talented organist and musical leader of prominence. Mr. Fisk is the eldest son of the late Harry C. Fisk, well known from his connection as directing manager of Albaugh's Grand Opera House, Albaugh's Lafayette Square here, and Albaugh's Lyceum in Baltimore a few years ago.

Jerome K. Jerome will deliver his lecture, Three Men in a Boat, at the National Theatre Nov. 15.

The United States Marine Band of seventy musicians, under the leadership of William H. Santleman, will give four Sunday night concerts at the Columbia Theatre, Nov. 5, Nov. 19, Dec. 3, Dec. 17. John T. Warde.

PITTSBURGH.

Babes in the Wood—A Girl of the Streets—The Shepherd King—Notes.

(Special to The Mirror.)

Pittsburgh, Oct. 23.

The Bijou held its customary two large audiences to-day, where Lottie Williams is seen in My Tom Boy Girl. She is suported by a good company. Next week, Child Slaves of New York.

A Girl of the Streets plays its second engagement in this city and is seen this time at our uptown house, the Empire, which held a large audience to-night. Laura Alberta heads a capable company, and the mounting is adequate. Dolly Kemper in The Gypsy Girl follows.

Babes in the Wood began its second week's engagement to-night at the Belasco before a large audience. Fred Walton has made a hit as the Toy Soldier, and the whole production ranks among the foremost of its kind. Last week's business was very good, and the outlook for this week is likewise. Mrs. Fiske's engagement next week in Leah Kleschna is being looked forward to as one of the events of the season.

At the Alvin Nancy Brown opened to a large audience to-night which seemed to enjoy this musical comedy. Mary Marble is at the head of a large and worthy company, and the whole production is a pleasing one. Way Down East follows.

Wright Lorimer in The Shepherd King commenced a two weeks' engagement at the Nixon to-night, and will be followed by Sam Bernard in The Rollicking Girl.

The usual large audiences were present to-day at the Gayety, where the New York Stars offer an entertaining show. The Kitamura's Japs is the principal feature, and the olio is a good one. The Golden Crook for next week.

The Mascotte Burlesquers, with the St. Onge Brothers as the feature, is the bill at the Academy, which held its usual crowded house to-night.

The Exposition closed its season last Saturday night, a very popular one, and it was, no doubt, profitable, too.

Roller skating at Duquesne Garden is proving popular. The ice skating season will open about the end of next month.

The Pittsburgh Orchestra season will open at Carnegie Music Hall on Nov. 2, Founder's Day. Director Emil Paur is expected here this week, and the first rehearsal will be held on Friday morning. Albert S. L. Hawna.

GOSSIP OF THE TOWN.

Last Tuesday (Oct. 17) George P. Goodale, of the Detroit *Free Press*, celebrated his fortieth anniversary in newspaper work. This long period has been spent uninterruptedly on the paper named. Mr. Goodale worked in a printing office as a lad, and was one of the earlier city editors of the *Free Press*. But he is best known to the theatre profession as the dramatic critic of the *Free Press*, a position he has held beyond the memory of many players among the mass of the theatre that for many years has recognized in him one of the most scholarly, kindly and philosophic and encouraging of American writers on stage subjects.

John Mason came over from Philadelphia, where he is with Mrs. Fiske's company, last Sunday night to be one of the guests of the Pleiades Club at the opening of their Winter's season of Sunday nights.

The opening of The White Cat at the New Amsterdam Theatre has been postponed until Nov. 2.

The cast of Leo Ditrichstein's new farce, Before and After, is now complete and includes Thomas A. Wise, Fritz Williams, Katherine Florence, Kenyon Bishop, Jean Newcombe, Lucille Watson, Mabel Findlay and Mr. Ditrichstein.

A daughter was born to Mr. and Mrs. Frederick W. Pitney (Louise Gunning) at New York City on Oct. 19. The baby is to be named Louise Adelaide.

George C. Tyler, of Liebler and Company, sailed Wednesday morning on the *Deutschland*, taking with him Eugene Presbrey, whose services will be required in making preparations for the London opening of Kyrle Bellew in Raffles, which is now fixed for March 18. Mr. Tyler is contemplating quite a long automobile tour while he is on the other side, and Mr. Presbrey will accompany him and seek recuperation from his recent long illness, from which he is now recovered.

The County Chairman, Eastern, will close in Washington next Saturday night. The Western organization will continue on tour.

Rita V. Harlan has been especially engaged by Pelton and Smutzer to head their stock company, alternating between their Denver and Salt Lake City houses. Miss Harlan left for the West last week.

Will W. Crimans joined the Curse of Drink company at the Murray Hill Theatre last week, playing the heavy successfully on three hours' notice and after one rehearsal.

B. A. Mayer, acting manager for Olga Nethersole, has been seriously ill of ptomaine poisoning at the Hotel Astor. Mr. Mayer is the husband of Dorothy Grimstone, who is in Miss Nethersole's company.

Earle Craddock has closed with The Hoosier Girl company and joins Two Little Waifs to play the lead.

Celia Campbell, late of the Cummings Stock company, is in New York.

Lottie Stareley, of May Irwin's company, was quietly married to J. H. Prather, of Dallas, Tex., at Spokane, Wash., on Oct. 9.

Grace Goodall and Georgie Cooper are with the Crescent Stock company, at Oakland, Cal.

Georgia Bryton, who has just closed a successful engagement with Fantana at the Lyric, is spending a few weeks in the Catskills.

Henry W. Savage and George Marion, his general stage director, have gone to Hot Springs, Va., where they will make preliminary arrangements for Mr. Savage's next production, Noah's Ark, a musical extravaganza. The manuscript has been in Mr. Savage's hands for some time, and both words and music were written by Clare Kummer, the author of "Dearie," "Egypt," and other popular songs.

Charles B. Hanford and his manager, F. Lawrence Walker, were recently made members of King Solomon Lodge of Masons in Washington, D. C.

John C. Fowler is seriously ill with typhoid fever in a hospital in Bradford, Pa.

Frank Mordaunt is very ill at the Elks' Home in Virginia.

Nat Jones has regained his health and is acting this week at the Empire Theatre in Boston.

Stella Beardsley, late of The Pearl and the Pumpkin, has been engaged to play the part of Countess Pokota in It Happened in Nordland, at Lew Fields' Theatre.

Nestor Lennon has been engaged as a member of Proctor's Fifth Avenue Theatre Stock company. He will make his first appearance next week in Lady Windermere's Fan.

Daniel Harkins, author of The White Squadron, The Midnight Alarm and many other successful plays, is ill at his home in New York, suffering with a paralytic stroke.

Madame Modjeska will begin her season at Pittsburgh on Nov. 6.

George Edwardes' musical comedy company from the Apollo, London, arrived on the *Umbria* yesterday. In the company were Mr. and Mrs. John Le Hay, Ruth and Agnes Vincent, Miss Valli Valli, and Aubrey Fitzgerald.

John Philip Sousa, Jr., son of the bandmaster, and Eileen Adams, daughter of Mrs. Maria A. Adams, were married yesterday at the Church of the Holy Sacrament, New York city.

Mabel Gordan, of Paris, is visiting her mother, Mrs. John Chamberlin, in New York city.

"Aunt Louisa" Eldridge helped entertain the guests at the Squirrel Inn on the Bowery last Tuesday.

Laura Davis recently underwent a serious surgical operation at her home in White Oaks, Mankato, Minn. She is slowly recovering and will return to New York when able.

Harry Levy, who went to Denver last August, troubled with a throat affliction, is advised by his Denver physicians to return East, as the Colorado altitude is too high for him. Mr. Levy left for Syracuse, N. Y., Oct. 22, and expects to spend the Winter there.

Frank Eldredge was married last week in the Church of the Incarnation, New York city, to Gertrude Ethel Carter, of Montreal.

W. T. CHATTERTON.

Photo. Hall, N.Y.

Above is an excellent character portrait of W. T. Chatterton, who is playing this season the role of Tank in Texas. He has received much press commendation for his work in this character, from which the following are a few extracts:

W. T. Chatterton does good work as the cowboy, Tank.—Milwaukee Free Press, October 9, 1905.

W. T. Chatterton is really excellent. He has the vocabulary, the tone and the mannerism of the typical Southwestern cowboy.—Buffalo Evening News, September 5, 1905.

W. T. Chatterton as Tank was vigorous and kindly. —Chicago Daily News, October 5, 1905.

Among the best liked people in Texas is Tank, an old time Westerner, who W. T. Chatterton impersonates well. He is a splendid, rough and ready, rollicking cowboy, willing to eat, drink or fight at the drop of the hat.—Detroit News, September 18, 1905.

Mr. Chatterton impersonates a derelict of the rough old days beautifully.—Chicago Record-Herald, October 6, 1905.

IN BROOKLYN THEATRES.

Otis Skinner is seen at Teller's Broadway Theatre this week in His Grace de Grammont. Laura Hope Crews is the leading woman, and others in the cast are Arthur Forrest, Charles Welles, Robert Peyton Carter, William Rosell and Helen Ware.

Sam Bernard appears at the Montauk in The Rollicking Girl. Hattie Williams still has the title-role, and altogether the production is the same as that which for six months was a success at the Herald Square, Manhattan.

At the Majestic this week Nat M. Wills is seen in Mr. Duke of Duluth. A large chorus is in evidence and the songs are catchy and spirited.

The musical comedy, Tom, Dick and Harry, with George Bickel, Harry Watson, Jr., and Edward Wrothe as the stars, is the offering at the Grand Opera House.

The Four Mortons are Breaking Into Society at the Folly Theatre this week.

Cecil Spooner is the star at the Bijou this week, in the comedy Mam'selle. Miss Spooner appears in the double role of a French milliner and a singer. The entire company supports her and the Delmar Brothers appear in a trick comedy and barrel-jumping act between the scenes.

Why Women Sin is Corse Payton's attraction at his Lee Avenue Theatre. Etta Reed Payton is seen in a congenial role and she is surrounded by the entire company.

The production of The White Caps at Phillips' Lyceum this week is one of the best presented by the stock company this season. Emma Bell and William C. Holden have the stellar roles.

Fred Irwin's big show is the attraction at the Star. The Barrison Sisters head the bill, and the others are the six Rastelbinders, W. S. Harvey and company, Elsa Bohen, Devine and Williams, and Sisters De Faye, Carlton and Zeno. The Only Pebble on the Beach is the burlesque number.

Miner's Bohemians are seen at the Alcazar in a good olio and an attractive vaudeville bill. Terry McGovern is billed to appear Thursday, Friday and Saturday nights.

The New Avenue Girls, a comedy company, are seen in a musical comedy at the Nassau. The Goddess of the Moon, and A Night in Bohemia are the extravaganzas and Herbert Brooks and company in a new skit is the special feature.

The Gayety has The High Rollers. They made things lively at the Star last week.

Burlesque by the Reilly and Woods company is the entertainment at the Unique.

Vincent Kirk.

THE IRVING OBSEQUIES.

The Great Actor's Ashes Laid in Westminster Abbey—The Flower of Distinguished Life at the Funeral—Memorial Tokens.

With the supreme honor the English nation can pay its dead, the ashes of Sir Henry Irving were laid in Westminster Abbey last Friday close beside those of that other great actor, David Garrick, and guarded by the statue of their master, Shakespeare.

The impressive services were conducted in the presence of a congregation which included representatives of all the dead actor's friends, from kings to men in the humblest walks of life. King Edward was represented by General Sir Dighton Probyn, Keeper of the Privy Purse, and the Prince of Wales by Lieutenant-Colonel William H. P. Carrington, Controller of the Prince's Household, while Cabinet Ministers and Ambassadors were present in person. Ambassador Whitelaw Reid, who was visiting in Scotland, came to London to testify America's regard. Every prominent actor in London was there, and dramatists, authors and artists formed part of the audience. Sir Conan Doyle, Sir Francis Burnand, John S. Sargent, Ellen Terry, Alfred Austin, Lord Tennyson, Lord Knollys, the Earl of Aberdeen, Sir William Goschen, Mr. and Mrs. Arthur W. Pinero were among those who were seated in the Abbey. Hundreds stood within the church and thousands more stood patiently outside and listened to the passing bell till the service was over.

At twelve o'clock the procession of clergy, mourners and choir came from the Chapel of St. Faith, the choir singing "Brief Life is Here Our Portion." Before this a series of funeral marches, Chopin's, Purcell's, and Schubert's, had been played by Sir Frederick Bridges, organist of Westminster.

The procession passed through the nave to the space between the choir and the sanctuary, where the coffin, draped with a laurel pall, was placed on a white pedestal. After the psalm, "Lord, Thou Hast Been Our Dwelling Place," the lesson was read by Canon Duckworth, sub-Dean of Westminster, who was assisted in the service by Bishop Welldon, Archdeacon Wilberforce, and Canon Hensley Henson. The anthems were "Crossing the Bar" and "Weep Ye Not for the Dead." After the anthems the coffin was borne to the grave in the Poets' Corner, while the organ played the funeral march from Coriolanus.

The chief mourners were Lady Irving, Henry B. Irving, and Laurence Irving, their wives, and a grandson of Sir Henry. The pallbearers were Sir Squire Bancroft, Lord Aberdeen, Lord Tennyson, Sir Charles Wyndham, John Hare, Lord Burnham, Sir Alexander Campbell Mackenzie, George Alexander, Beerbohm Tree, Sir Laurence Alma-Tadema, Sir James Dewar, Johnston Forbes-Robertson, Arthur Wing Pinero, William Ashmead Burdett-Coutts, and Arthur Collins.

When the concluding portion of the service was over the procession filed back to the choir. A hymn was sung and the benediction pronounced. The roll of the organ and of muffled drums announced the beginning of the "Dead March" in Saul, and silently the congregation left the Abbey.

But four of the mass of floral pieces sent by the admirers of Sir Henry had place on the coffin. One of these was a cross of lilies from Queen Alexandra, bearing the words, "To Sir Henry Irving from the Queen—'Into Thy hands, O Lord, into Thy hands!'" Another was a white cross from Sir Henry's children and grandchildren. Suitable floral pieces were sent by the Association of Theatre Managers of Greater New York, by Sarah Bernhardt, Eleanora Duse, Samuel M. Clemens, John Laurence Toole, the Actors' Association and many other organizations and individuals. Ellen Terry sent a shield of pansies and rosemary, inscribed, "'That's for remembrance.' To the great actor, Henry Irving, in Hamlet. From Ellen Terry." A fund in charge of a committee consisting of John Drew, James K. Hackett, E. H. Sothern, Francis Wilson, and Henry Miller, representing contributions from American actors and actresses, was used to purchase a Victory wreath of orchids to be placed on the bier.

From the home of Baroness Burdett-Coutts, where the remains had lain after they were brought to London, all the way to Westminster Abbey on Thursday crowds lined the streets and stood hatless as the simple hearse and one carriage passed along. The body had been incinerated that morning at a private crematorium and the ashes placed in a casket. The hearse and carriage passed through the Dean's yard at the Abbey to the entrance of the cloisters, where they were received by Archdeacon Wilberforce and Canons Duckworth and Henson. The Dean was ill and unable to be present. A brief prayer was said by Canon Duckworth in St. Faith's Chapel, where the coffin rested, surrounded by lighted tapers, until the funeral Friday. Before the body was cremated George J. Frampton, R.A., the sculptor, made a successful cast of the actor's features.

Several movements are afoot to establish suitable memorials to Sir Henry. Seymour Hicks suggested that the theatres of the United Kingdom give to a memorial fund half the proceeds of their performances on some date, and that performers give one night's salary. The fund, he suggests, should be applied to endowing a bed in every hospital in the kingdom.

A. F. Hartz, proprietor of the Euclid Avenue Opera House, in Cleveland, has started a national movement to erect a monument as a testimonial of America's appreciation of the English actor's work for the stage. A meeting in regard to the movement will be held in New York to-morrow (Wednesday).

The Lotos Club of New York sent the following message to Bram Stoker:

"Lotos Club shares universal grief over loss of Irving, prince of actors, great-hearted man."

In reply to messages from the Association of Theatrical Managers and the Actors' Fund Sir Charles Wyndham has sent the following cablegrams to Daniel Frohman:

"Heartfelt thanks from committee to Actors' Fund of America. Their sympathy deeply appreciated."

"Committee touched with the kind and gracious sympathy of Managers' Association of America. Their message has been conveyed to family, who are most grateful."

Mr. Hackett, representing the actors of America, who sent a wreath of orchids to the tomb of Sir Henry, has received the following message:

"Sir Charles Wyndham and committee send greetings and grateful thanks to the actors of America through you. Wreath beautiful."

The following resolutions were adopted by the Actors' Society of America at a special meeting:

Whereas, The Supreme Power, the great overruling Director of the universe, has removed by death the late Sir Henry Irving from the field of earthly activities, and

Whereas, We hold that in the death of Sir Henry Irving the dramatic profession throughout the English spoken language has lost a genius whose labors have raised the modern stage to the distinguished position of true art; a man whose constant effort was for the best and noblest in his profession; a man whose benevolence placed him in harmonious sympathy with the humblest of his associates and made him at once a protector and a teacher of his art; a man who, as director of dramatic work and its theatrical expression, has thus far had no superior in the English language; therefore

Resolved, That in the death of Sir Henry Irving the dramatic profession has lost its most able director, its most sincere and earnest worker for the highest evolution of dramatic art, and that we as a body of actors sincerely feel this irreparable loss.

Resolved, That we deeply sympathize with his bereaved family, whose Christian fortitude will enable them to bear his loss through the hope of that joyful meeting hereafter.

Resolved, That a copy of these resolutions be spread upon the minutes of this society as a record of its sympathy and that a copy of the resolutions be sent to the family of the late Sir Henry Irving.

H. W. BISHOP SECURES THE CENTRAL.

Harry W. Bishop, of San Francisco, has recently taken the management of the Central Theatre of that city. Mr. Bishop controls the Majestic Theatre in San Francisco and Ye Liberty Playhouse in Oakland, the two most beautiful houses on the Pacific coast. Ye Liberty is the house with a revolving stage of Mr. Bishop's own invention. The Central will pass under the new management Nov. 27. It will be closed until the holidays and thoroughly renovated. With new decorations and furnishings it will open again as a melodramatic house. No change will be made in its policy at present. With these three stock houses under his personal management Mr. Bishop is in a position to secure the best dramatic material on the market.

THE LONDON STAGE.

Irving as an Old Friend Knew Him—His Kindliness and Charity—Theatrical News.

(Special Correspondence of The Mirror.)

LONDON, Oct. 14.

It is with a heavy heart and with deepest sorrow that I am compelled to recommence my MIRROR letter in order to refer to the sad news (already, of course, flashed to you by cable) of the death of the greatest actor of our time and one of the noblest hearted men that ever lived—namely Sir Henry Irving. The tidings of his sudden death last night at Bradford just after his performance of Becket and announced in this morning's papers have come as a shock to the entire English speaking world. Not only had Irving, by the hardest of work since his boyhood, won for himself the highest honors in the modern drama, but he had also gained the love and affection of large numbers of the best people in all departments of life far outside of the profession which he loved with a devotion that I have never seen in any one of the whole army of actors whom I have known since my childhood's days.

It was in my merest youth that I first met Irving personally, and what he did then was of a piece with all the remainder of his life—namely, a kind, gentle deed. This I have always remembered gratefully, although it had entirely faded from his memory until I chanced to remind him of it the very last time I met him, which was just as he was starting on what was to be his last tour, a fortnight ago.

I was but a boy working around the theatres at that time and Irving was impersonating the most bloodthirsty of villains at the old Queen's Theatre in Long Acre. For many years past it has been my privilege to know Sir Henry Irving more intimately than most people have known him, and in all those years I have never known him neglect an opportunity of doing good to others. Indeed, he would go out of his way to seek opportunities for relieving the distressed and the dying not only in his own profession but also in every other walk of life.

When I saw my beloved friend at his delightful flat in Stratton street, Piccadilly, a few weeks back, surrounded by his rare theatrical books and the old actor's portraits, of which he was proud, he was somewhat pale and troubled with a cough. Still, he seemed likely to go on enjoying life for a good many years to come, and Irving was a man who really did enjoy life, for his enthusiasm and his optimism were boundless.

On my warning him that he had been working too hard, he replied with that gentle and strangely fascinating smile of his that he hoped to get a little rest when he retired a few years hence, when he would put in a little time in preparing his reminiscences. For that book Sir Henry had, as he showed me, collected a mass of deeply interesting material, extraordinary letters and so forth, covering a large number of his fellow great folk in all departments of art, literature and politics. Whoever may take up the work of the book it can never possess the charm, the quaint and often touching life-vision that the great actor could have put into it.

As in the case of many of the great lights of the stage, especially those of a preceding generation (for many nowadays step on the boards without study and preparation and with their living already assured), Irving's career, set down in mere detail, would read like a romance. Only those intimate with the noble man, this "heart of gold," knew what Irving had gone through from the time when, in 1856, dropping his first name, John, and his surname, Brodribb, he made his debut as a mere lad at the Lyceum, Sunderland, until some twelve years later he met with his old friend Toole, then his benefactor. Irving's struggles against rebuffs, disappointments, and poverty, his tramps from town to town, acting, singing, reciting and lecturing on the road, were not unlike those experienced by the great little Edmund Kean. "Marvellous man Kean must have been," said Sir Henry to me, almost the last time I sat with him. "Pity he died so young, and all through gin." And then he related how an ancestor of his gracious friend and early Lyceum helper, the Baroness Burdett-Coutts, had called to see Kean, and finding that he loved gin, sent him a big case of that ardent liquor. On being remonstrated with for encouraging the great little tragedian in the drink habit the sender remarked: "I thought if he must have gin he'd better have the best."

Yes, few people know what Irving went through from the time he got his notice in the first week of his stage career until even after his first London appearance—that is, his first in an important part at the St. James, in 1866. Soon after that he joined Toole at the old Queen's, in Long Acre, and at the old Gaiety, and the now defunct Strand, and afterward toured with him in the suburban and provincial theatres. Often have I seen Irving on this tour playing several parts per night, and then throw in a recitation. Next week I propose to tell you a few little stories of Irving.

With regard to dear, lovable old Irving I can now only stop to add that almost his very last words to me at the above mentioned meeting were full of joyful anticipation of his projected fresh visit to America, where, as he added, he had always received such overwhelming kindness. Strange that the last words this truly reverent great man spoke on the stage last night in Becket were, "Into Thy hands, O Lord, into Thy hands!"

As I write I hear from the Waldorf that the Shuberts' production of Light Out, due at that theatre to-morrow night with Sir Henry's eldest son, H. B., in the leading part, has very naturally been postponed.

And now for just a few grouped up mems of the week's proceedings, leaving sundry plays and other matters to be more fully treated than they can be now in this hastily and tragically interrupted letter.

The new and beautiful Empire reopened last Monday amid general rejoicings and with a big bill, including a new revue written by George Grossmith, Jr., and entitled Rogues and Vagabonds (meaning, of course, actors as described under the old act of Parliament), and with a fine new ballet called The Bugle Call, with that marvelous terpsichorean, Adeline Genie, as the principal dancer.

Arthur Bourchier duly presented The Merchant of Venice at the Garrick on Wednesday. In this, the first Shakespearean play ever produced at that theatre, A. B. scored as Shylock, although he was somewhat modern and thereby reminded yours truly of the late Charles Coghlan's extraordinary "drawing-room" kind of Shylock at the Bancrofts' old Prince of Wales' Theatre thirty years ago, when the greatest Portia of modern times, meaning Ellen Terry, made her first appearance in that character. Bourchier's is, however, a deeply interesting performance, and so is the Portia of his brilliant wife, Violet Vanbrugh, although she, too, savored of "modernity." The general cast is strong and the mise-en-scene is truly beautiful.

Richard Claude Carton's new comedy, Public Opinion, has just been produced at Wyndham's. For the present I must content myself by saying that it has scored a big success, whereof we are all glad. I propose also to relate that Forbes-Robertson started a most successful revival of For the Crown at the new and beautiful Scala Theatre on Tuesday. F.-R.'s next new production at that precious playhouse will be a comedy written by the bright and brainy Madeleine Lucette Ryley and entitled Mrs. Grundy.

To-night Lewis Waller is to make his reappearance in London in Alfred Sutro's new play, formerly called The Way of a Fool, but recently renamed The Perfect Lover.

GAWAIN.

TO FREE THE THEATRE.

Another Shubert Corporation—Detroit's Offer—Comments of the Press.

Articles of incorporation were filed in Albany last week for the Shubert Theatrical Company, with a capital of $300,000. The directors are Lee Shubert, J. Shubert, Joseph W. Jacobs, and William Klein. This incorporation was formed to facilitate the erection of theatres in cities where the independents have not yet been able to enter, and is the result of the agreement between the Shuberts and Joseph L. Rhinock and Max Anderson, of Cincinnati, announced in last week's MIRROR. Congressman Rhinock and Mr. Anderson will have no interest in the Shubert ventures, but will devote their capital to the theatre building side. J. M. Allison, of Cincinnati, who has been connected with newspapers in that city and in Louisville, Ky., will be the active representative of Messrs. Rhinock and Anderson.

Negotiations are now nearing completion for theatres in two cities that have not yet been mentioned.

F. K. Stearns, millionaire president of the Detroit Orchestral Association, was in New York recently in conference with independent managers relative to the construction in Detroit of a $500,000 music hall.

"Since the Theatrical Trust barred Mrs. Carter, Miss Bates, David Belasco, Mrs. Fiske, Sarah Bernhardt and other stars from the city," said Mr. Stearns, "Detroit sentiment is against it, and the citizens who enjoy good plays are willing to back a movement to help them. A wealthy man, devoted to music, recently expressed willingness to build a fine music hall to accommodate orchestras and I suggested that we might present plays as well as music. He fell in with the scheme.

"We are now waiting to see whether the anti-theatrical syndicate will join us. Messrs. Shubert, Fiske and Belasco have agreed to book the old Lafayette Theatre for five years, but if this can be turned into a popular-priced house we will come to an agreement with the managers. In this event we will build the hall at once on theatre lines, with loges in place of boxes. We have a site and are ready to go ahead."

Mr. Stearns said that the hall would be endowed and would not be constructed to make money, although an effort will be made to make it pay. It is likely that almost all the stock will be taken by the gentleman back of the deal, though other prominent citizens may take a small part of the risk.

Plans for the new Sam S. Shubert Theatre to be erected in Kansas City have been completed. The location is at the corner of Baltimore Avenue and Tenth Street, with the main entrance on Tenth Street. The auditorium and stage will occupy the first, second and third floors of a fifteen-story office building.

The Independents have completed negotiations for a site within one block of Fourth and Walnut Streets, on which will be erected one of the handsomest theatres in the South, the cost of the site of the theatre to be $250,000. At the beginning of the next theatrical season the new playhouse will have been placed in commission.

Editorial sentiment throughout the country shows signs of considerable satisfaction on the part of those dissatisfied with the Trust methods of treating theatres and at the progress being made by the Independents. Below are some of the comments recently published:

The following is part of an editorial published in the Scranton *Tribune*: "The announcement that the Shubert-Belasco-Fiske theatrical combination has been making rapid progress of late in the way of securing new theatres in which their attractions and the enterprises of other managers may have opportunities for existence will no doubt be received with pleasure by all admirers of the drama. While the public in general has probably taken but little interest in the theatrical war, save in extending the sympathy that is usually bestowed upon the under dog in a conflict, the result against the big Syndicate that has ruled the amusement world with a hand of iron so long is looked upon with gratification."

That Richmond and Norfolk, Va., will become three-night stand cities as soon as the Independent theatres in those cities are ready is looked forward to in the Norfolk *Pilot* as follows: "Ever since the announcement that Norfolk was to have an Independent theatre a number of people have stated that such a thing was hardly probable because of the fact that it would not pay the Independents to build a new theatre for a one-night stand, and at the same time it was pointed out that there would be no other theatre in this section of the country available. By building a theatre in Richmond all this check and delay is obviated and the movement now has every chance of success."

The *Buffalo Commercial* feels the dearth of entertainment in that city. It says: "There appears to be a falling off in the dramatic attractions. The Trust is not bringing out new pieces that appeal to the more intelligent and critical in the audiences. Something in the way of reform may come out of the crusade that is headed by Mr. Metcalfe."

This is from the Providence *Sunday Journal*: —"A big change has come over Providence theatre-goers in the last three or four years," said the man who used to be known as one of the most constant of Providence playhouse attendants. "Nearly every one of the regulars that I once knew has almost completely overcome the weekly habit. The Syndicate is at the bottom of it all. The Theatrical Trust has not been sending enough attractions consecutively to this city to hold the interest of the old patrons. Last winter the Providence Opera House was dark for several nights at a time. The result has been that the men and women who used to look forward from week to week for the coming attractions have been so often disappointed that they have finally become discouraged. They have turned to other forms of amusement, such as bridge whist or calling upon and receiving their friends, and the new interests have demanded much of their attention.

"I wish something could be done to improve the Syndicate if it cannot be broken, as I think it can with a little capital and much courage. A free theatre in fifteen or eighteen large cities would insure independent companies engagements throughout the season, and that is all that is necessary to make the Trust behave. What a lucky thing it would be for Providence if we could have a free house here!"

The North Adams correspondent of the Springfield *Republican* comments on the theatrical situation in that city with a good deal of satisfaction. He says: "The theatre-goers of this city and vicinity have reason to be pleased and are pleased with the prospects for the season, as the attractions of the Shubert-Belasco-Fiske Independent Association are to be presented here in competition with the old Theatrical Syndicate, which has practically monopolised this field long enough. The standard of the latter's attractions have been lowered rather than raised, with the result that people who appreciate theatrical productions of the first class are happy to know that relief is at hand. There is consequently much satisfaction in the knowledge that this city is included in the field of the new association's operations. It finds here in the Richmond a theatre second to none, and in the hands of a most competent manager. Under the circumstances there is reason to anticipate one of the most successful theatrical seasons in the history of the city."

FREDERIC W. THOMPSON A DRAMATIST.

Frederic W. Thompson, of Thompson and Dundy, who finds time hanging heavy on his hands now that he has successfully launched The Romance of a Hindoo Princess at the Hippodrome, has decided to turn dramatist. He has secured the rights to George Barr McCutcheon's novel, "Brewster's Millions," and will spend his leisure hours during the Winter in the task of dramatizing it into a three-act comedy. The play will be ready for production in April, and will be staged and sent out under Mr. Thompson's personal direction.

A THEATRE BURNED.

The opera house at Ridgway, Pa., was totally destroyed by fire Saturday night, Oct. 21.

OBITUARY.

Photo. White, N. Y.

James J. Brown died on Sunday, Oct. 8, at the family cottage on Union Avenue, Saratoga Springs, N. Y., of tuberculosis. His last appearance was in William A. Brady's revival of Siberia, when he ably portrayed the character of Ivan. Toward the end of the season he was obliged to leave owing to ill health, and with the rest of his family went to the Grand Union Hotel, Saratoga Springs, where he remained until it closed, after which he moved to a cottage on Union avenue, where he died. Although still young, being only twenty-two, Mr. Brown had ample opportunity to display his ability, and through his death the stage loses one of its most promising members. He was probably the youngest actor ever to attempt the difficult role of Orlando, having been engaged by Ernest Shipman as co-star in As You Like It at the age of nineteen. His manly, forceful performance of Orlando was warmly received and praised by the critics, particularly throughout the West. The funeral took place Thursday morning, Oct. 12, at All Saints' Church, New York City, where a solemn high mass was celebrated at eleven o'clock.

Mrs. Sarah G. Le Moyne, first wife of William J. Le Moyne, died at her home at Onset Bay, Mass., on Oct. 19. She had been unconscious for three days. The body was taken to Mount Auburn Cemetery yesterday for cremation. In the custody of a near friend she left a dispatch to be sent upon her death to Mr. Le Moyne, who is in New York. During the last year she disposed of her property by will. Among other things she sent to Mr. Le Moyne a valuable collection of oil paintings. She was a follower of spiritualism for a number of years, but renounced it and returned to her former faith, Unitarianism. She was the creator of the rôle of Mrs. St. Claire in the first Uncle Tom's Cabin company. While playing in this company she met and married Mr. Le Moyne. In 1886 she and Mr. Le Moyne were divorced and she then added her maiden surname, always writing her name as Sarah Green Le Moyne. She was born in Toronto, Canada, and first appeared on the stage in Buffalo. She was seventy-three years old on Oct. 16.

Hamilton Harris, at one time a well-known leading man, dropped dead from heart failure at his home in Rahway, N. J., on Sunday, Oct. 15. Mr. Harris was a member of the theatrical profession for thirty-five years, playing leading business with such people as Lawrence Barrett, Edwin Booth, John McCullough, Madame Modjeska and Mary Anderson. For the last five years he played only occasionally, devoting most of his time to play writing and other literary work. Mr. Harris' brother, William Harris, is now playing leads with Viola Allen. Mr. Harris leaves a widow, but no children. He was only fifty years old and up to the time of his death was in the best of health. His funeral took place on Oct. 18. The interment was in the Harrison plot, Woodlawn Cemetery, New York City.

The remains of the late Mrs. Alma E. Stutts (Elodie Le Comte), who died in Manti, Utah, five years ago from the effects of burns received by the explosion of red fire, have been removed to the family plot in Cave Hill Cemetery, Louisville, Ky. The remains were taken in charge by the Queen Esther Chapter, No. 1, Order of Eastern Star, of Louisville. The family of the late Mrs. Stutts wishes to thank the many professional friends who have kindly visited and placed flowers on the grave at different times.

Charles P. Patterson, an old-time manager, died at his home in Central Islip, L. I., on Oct. 13, after an illness of more than a year. Mr. Patterson was well known throughout the country as manager of his own companies in Rip Van Winkle, The Flying Dutchman and several operas and extravaganzas. He is survived by his wife, formerly known as Frances Parker, and by two sons and a daughter, Stella May, all professionals. The funeral was held on Oct. 16 and burial was at Central Islip.

Charles W. Boyd, business manager for Alice Fischer in The School for Husbands, died at Blessing Hospital, Quincy, Ill., on Oct. 17, of gastritis. Mr. Boyd was well known in the theatrical and newspaper business, having been dramatic editor of the New York Press for several years, and connected with various road companies. He leaves a wife and one son in New York. The body was sent to his father's home, at Amsterdam, N. Y., for burial.

Louise, Baroness Von Schoenfeld, long a noted character in Vienna, died there on Oct. 19, at the age of eighty-eight. She was a famous actress as a young woman, and the most popular player at the Hofburg from 1839 to 1856. She married Baron Karl Schoenfeld in the latter year, and from that time held a conspicuous place in Viennese society.

Hernandez Monte, who has been gallery doorkeeper at the Grand Opera House, Cincinnati, for more than fifteen years, died on Oct. 19. Mr. Monte in his prime was an actor of repute, but was incapacitated by illness and obliged to give up active work. He was then given the place at the Grand, which he filled up to the time of his death.

Thomas Taylor, treasurer for John Griffith's company, died in the City Hospital in Lima, Ohio, from a stroke of paralysis Oct. 19.

Born.

GOODWIN.—A son, to Mr. and Mrs. Jack Goodwin (Flora Nelson), at Washington, D. C., on Sept. 30.

Married.

LOGAN-HEWETT.—James W. Logan and Emma Hewett, at St. Joe, Mich.

ROBERT-WOODSON.—At the Hotel Majestic, New York city, on Oct. 5, Dent Hayes Robert, of San Francisco, and Elizabeth Woodson, of New York city.

ROCK—GRANT.—William Rock and Jane Grant, at New York city, on Oct. 5.

SHERLOCK-TRIN.—Carlyle B. Sherlock and Grace A. Trin, at Saratoga, N. Y., on Oct. 10.

Died.

BRINDAMOUR.—At Woonsocket, R. I., Oct. 12, Walter H. Brindamour, of inflammation of the bowels; aged 27 years.

BURGER.—William Burger, at New York city, on Oct. 10, aged 42 years.

BURKHARDT.—Mrs. Sophia F. Burkhardt, at Worcester, Mass., on Sept. 28.

CALDWELL.—Mrs. J. B. Caldwell, at Concord, N. C., on Oct. 7.

CLAUS.—Joseph Bernard Claus, at Paris, France, on Oct. 4, aged 72 years.

DE BOLLEN.—At New York city, on Oct. 5, as the result of a fall, Oscar De Bollen, formerly of the De Bollen Brothers, acrobats.

EDMONDS.—Mrs. Charles Edmonds, at New York city, on Oct. 14, of tumor.

GAERTNER.—Carl Gaertner, at Bar Harbor, Me., on Oct. 10.

IRVING.—Sir Henry Irving, at Bradford, England, on Oct. 13.

LANDER.—John Michael Dander, at New York city, on Oct. 7, aged 65 years.

McCONNELL.—Will A. McConnell, at Roosevelt Hospital, New York city, on Oct. 2, aged 49 years.

MORRISON.—George H. Morrison, at Chicago, Ill., on Oct. 6; aged 24 years.

THE NEW YORK DRAMATIC MIRROR

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TO CORRESPONDENTS.

Owing to the fact that Tuesday, Nov. 7 (Election Day), will be a holiday, THE MIRROR will go to press on the number to bear date of Nov. 11 earlier than usual. Correspondents are required to send in their letters for that number in time to reach this office not later than Friday morning, Nov. 3.

TO ADVERTISERS.

Advertisers will please note that THE MIRROR to bear date of Nov. 11 will go to press earlier than usual, on account of the holiday on Nov. 7 (Election Day). The first forms, including the last page, will close on Friday, Nov. 3, at 3 o'clock P. M., and no advertisement can be received later than noon of Saturday, Nov. 4. THE MIRROR will be published for the week on Monday, Nov. 6.

A NOBLE RECORD.

THE death of every great actor that the world has known has been deplored as a calamity. An actor but modestly gifted gives pleasure, in the course of his career, to a vast number of persons. Moreover, if his mediums are worthy, he uplifts and impulses his public. But the actor truly great, more than almost any other person prominently projected, leaves a vacancy that never can be filled when he passes from the world's view. The great poet, or the great story-teller, or the great painter, leaves his work to delight and inspire the world after he has departed. The great actor makes his exit as he would in a play, takes with him the means and substance of his charm and appeal, and has nothing but tradition to keep his memory.

THE MIRROR this week publishes a few of the more prominent tributes of leading newspapers to the memory of HENRY IRVING. They represent shades of appreciation that come to their writers in the stress of the moment, but they are meagre and inadequate to describe the true and more valuable suggestions of appreciation that will come with reflection.

There is also printed in THE MIRROR a list of the characters that IRVING assumed during his long and constantly active life as a player. The list, which is not complete, still serves to impress a profound lesson on any young player of this time who is earnest and studious.

The average actor, strutting in the intervals of his work where he may hear compliments for isolated and infrequent impersonation that may attract a moment's attention, should look on this list of IRVING'S characterizations and become modest. IRVING'S success was no result of occasional effort, undertaken after long preparation and magnified out of its place in the perspective of the theatre, but the result of perhaps the most prodigious labor that the modern stage has ever known. During his first three years in the theatre this man played something like four hundred parts, and during his career he impersonated probably a thousand characters. Well may the average actor stand dumb and amazed as he peruses this record.

In all but actors of the better class indolence and carelessness are characteristics. It is only the great actors that set new standards in study, in activity and in achievement. It is the same, in effect, in any field of endeavor. There are but few geniuses that permanently live in their work on the inspiration of the moment, while failing to labor steadily and practice and study. Your successful man in any walk is one whose whole idea is to master everything that confronts him in his field. Such a man was IRVING, and there is no better lesson for the young and ambitious of the theatre than that furnished by the history of what he did, what he suffered, and the broad success that he achieved.

THE QUESTION NOT SETTLED.

NEWSPAPER reports and comments on a Supreme Court decision in Pennsylvania recently in a case relating to the rights that a theatre ticket carries proceed on the assumption that the court settled the question finally and that various other controversies along similar lines may be assumed to have been determined by the decision.

The case was heard at Pittsburgh, and the sitting judge passed upon a question that various other cases—notably that of Mr. METCALFE in New York—do not involve, it would seem. In the Pittsburgh case the plaintiff brought an action in trespass for damages for alleged "inconvenience, annoyance and humiliation" suffered by him and his family because they did not receive seats for which they held a group of tickets to a theatrical performance. After the tickets had been sold and the performance advertised the special fire commission of Philadelphia, where the theatre was located, directed that the aisles of the theatre be widened. A rearrangement of the seats was necessary, because one had to be taken from each row; and thus the holder of one of the seats, the plaintiff, was ousted from the privilege he had paid for, and was unwilling to take other seats offered to him or to accept his money back. Of course the change in the seating of the theatre was ordered by public officials, in the public interest, and thus the court would uphold the defendant managers, as they were upheld in this case.

The judge in this case declared that the proprietor of a theatre is a private individual, engaged "in a strictly private business, which, though for the entertainment of the public, is always limited to those whom he may agree to admit to it," and that "there is no duty, as in the case of a common carrier, to admit every one who may apply and be willing to pay for a ticket, for the theatre proprietor has acquired no particular rights and privileges from the State, and therefore is under no implied obligation to serve the public."

This would seem to be inconsistent even in the circumstances of this case, where the officials of Philadelphia regarded the theatre as a public place—not as a private place—with obligations to the public which they enforced by causing the seating arrangements to be changed. Moreover, there have been other Supreme Court decisions, quoted in the past by THE MIRROR, in which judges have at least called a theatre a "semi-public" institution, with obligations to the public quite different from those that relate to private or parlor entertainment. The ruling of the highest court on these questions is yet to be made.

AMONG THE DRAMATISTS.

The Clyde Fitch plays will be published by the Macmillan Company simultaneously in this country and in England. The first two plays to be issued in book form will be The Climbers and The Girl with the Green Eyes, both of which, at the request of Professor Phelps, of Yale, will be included in the curriculum of the New Haven university and will be a part of the course on dramatic literature for the senior class. These are the first plays by a modern American playwright to be studied at Yale. Mr. Fitch has also been invited by Professor Phelps to speak before the Yale students this Winter. Following the publication of these plays Macmillan will publish Her Great Match, in which Maxine Elliott is now playing; Her Own Way, in which she played last season; The Stubbornness of Geraldine, and The Toast of the Town, the play in which Viola Allen is appearing. The other plays will be published in due course.

"The Vicar of Wakefield" has been selected as the subject for a light romantic opera, and Lisa Lehmann has composed music for a book and lyrics which have been written by Laurence Housman. This work is to be produced during the present season in America by David Bispham, who has acquired all English and American rights in the opera, and who will himself appear in the character of the Vicar.

PERSONAL

HANBURY.—Lily Hanbury, the English actress, and her husband, Mr. Guedalla, have gone to South Africa, where they will remain for the next six months.

JONES.—Henry Arthur Jones will arrive from England to-morrow on the *Oceanic* for a three weeks' visit. He is bringing the manuscripts of two new plays.

SOTHERN-MARLOWE.—The plans of E. H. Sothern and Julia Marlowe for next season include productions of As You Like It, King Lear and Cymbeline. Percy Mackay's Fenris the Wolf may also be produced.

JOHNSON.—Elizabeth Johnson, daughter of Mayor Tom Johnson of Cleveland, is to be starred as soon as a suitable play can be found.

LANE.—Charles Lane, who last season originated the part of the Physical Culture Professor in Mrs. Black Is Back, has been engaged by David Belasco to play Col. Villiers in Sweet Kitty Bellairs, opening November 6.

HOLLAND.—E. M. Holland will be the only American member of Kyrle Bellew's company in Raffles when the play is produced in London next spring.

THOMAS.—Augustus Thomas and his family will sail for Paris next Saturday. Mr. Thomas will remain abroad probably until next spring, when he will come back with another budget of plays.

O'CONNOR.—Mrs. T. P. O'Connor sails tomorrow, October 25, for England. Last Friday afternoon she read her historical play, The Lost Leader, founded on the career of the great Irish leader, Parnell, in the library of St. Leo's Church to Father Ducey, Miss Van Buren, David Belasco and Alfred Allen.

MANSFIELD.—Richard Mansfield has obtained one set of the Escurial tapestry panels to be used for the tableau curtains in the production of Don Carlos. The five panels were at the Paris Exposition of 1900, and five copies were woven afterward for each country.

SIMS.—George R. Sims, the dramatist, whose brilliant writing has delighted so many in the London *Referee*, is at present too ill to contribute to its clever pages.

QUINTERO.—Lamar C. Quintero, of the New Orleans *Picayune*, was a MIRROR visitor last week.

HENRY IRVING.

An Appreciation.

In the death of Henry Irving the stage has lost its most illustrious figure and the world has lost a great benefactor. He has died in the fullness of artistic achievement and at the summit of a spotless and splendid renown. He was in his sixty-eighth year and his career of public service extended over nearly half a century. He began poor and in a humble position, and by force of character, integrity of purpose, incessant industry, fidelity to duty and the charm of genius he raised himself to splendid eminence and he raised the dramatic profession, of which he was the most conspicuous representative, to a dignity that it had never before possessed. He was animated by the noblest form of human ambition—the wish and purpose to make his generation better and happier by excelling as an interpreter of human nature, a minister of beauty and a guide to the spiritual life. For thirty years he held the destiny of the English stage in the hollow of his hand, and during that time he presented only the greatest subjects and presented them only in the greatest manner. He touched nothing base. His energy was tremendous and his activity never made a pause. He was not only the manager of a theatre but he was in every part of the world that he visited the manager of intellect, and his influence was felt all along the line of social life. He left nothing to chance. He scrupulously regarded as well the slightest detail as the grandest design. He not only accomplished a benefit and an evolution in the painting of scenery and the setting and designing of plays, but he revived and maintained the natural method of acting—the method that makes impersonation the chief object of dramatic art. His personal charm was so great that almost all of the younger actors of his time became involuntarily imitators of his style, reproducing his peculiarities, not his powers. Those peculiarities (often erroneously designated "mannerisms") were natural to him and in him they were delightful.

His devotion to the theatre as an instrument of human advancement and happiness was religious in its feeling and passionate in its sincerity. He exemplified the dignity of his profession and he was never weary of asserting its cause. He was a great actor—certainly the greatest actor of his time—and so far as the printed records of the stage enable a studious observer to judge, he was the greatest actor that ever lived, for there is no record of any man who has played so many and such widely contrasted parts of the highest order and played them all equally well. His range included Hamlet and Jingle; Macbeth and Don Quixote; King Lear (which he considered his best performance) and Robert Macaire; Dr. Primrose, the Vicar of Wakefield, and King Louis XI; Mephistopheles and Benedick; Lesurques and Dubosc; Shylock and Dorincourt; Becket and Corporal Brewster, and Mathias in The Bells, a part in which no other actor could come within a thousand miles of him, a fabric of his own wonderful imagination, into which he poured all the fire of his generous nature and liberated the finest reserves of his soul. It was not merely the element of variety at which he aimed, the easy expedient of frequent change of bill; he acted every part, making every fibre of it vital and the whole personality true. His interest in humanity was as wide as the human mind can reach and as deep as the human heart can feel.

In his character he combined great wisdom with great simplicity. His whole being was dominated by intellect, but his sympathy extended to every suffering creature upon earth, and in practical charity his munificence was boundless. In many ways he was a lonely man—isolated in part by mental supremacy, in part by temperament and in part by circumstances of cruel personal experience—but he loved to make others happy and he gazed with eyes of benevolence on all the wide pageantry and pathos of this mortal scene. No mind more noble, no heart more tender, no spirit more pure and gentle ever came into this world. Henry Irving lived to bless mankind, and in his death, which is a universal bereavement, he leaves an immortal memory of genius and goodness and an immortal example of all that is heroic and beautiful in the conduct of life.

WILLIAM WINTER.

Los Angeles, Oct. 14, 1905.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.]

R. D., Red Bank, N. J.: Margaret Mather made her first appearance as a star at McVicker's Theatre, Chicago, Aug. 28, 1882, as Juliet, the same year that Fannie Davenport appeared for the first time on the English stage, in Toole's Theatre, as Diane, Countess of Lyn.

V. R., Baton Rouge, La.: 1. Sheridan Knowles himself directed Virginius when it was produced at the Covent Garden Theatre in 1820. 2. The celebrated Fanny Kelly opened the Soho Theatre, London, in 1840. 3. Four hundred lives were lost when the Opera Comique burned in Paris in 1887. 4. Charles Kean's last appearance on the stage was at the Prince of Wales Theatre, Liverpool, in 1873. Liston's was at the Olympic, London, 1838.

M. M. K., Kansas City: (1) In the *Fortnightly Review*, volume 58, page 326, you will find an article by J. H. McCarthy on Strindberg, which is probably the article to which Mr. Huneker refers. (2) John Oliver Hobbs (Mrs. Craigie) is the author of The Ambassadors. (3) Any large book seller in your city can give you information about the publishers of the plays you desire, as well as about English publications.

T. A. M., Toledo, O.: 1. There is always room in vaudeville for clever people, and while the road to success is rough and trying the prize is worth working for. While there is no great demand for straight singing acts, you may have a personality and talent that would bring you to the front and cause a demand for your services. 2. You can make Toledo your headquarters, but you will have to go to other cities to get a proper hearing. The chances are that if you get into communication with the agents of the ten-cent theatres in the West, you will get a chance to show whether you are capable of pleasing an audience or not. If you make a hit in these smaller houses you can begin to think of appealing to the more select audiences that frequent the larger theatres. 3. The average agent has no time to deal with amateurs. After you have made some reputation he will look upon you more kindly. 4. There are several towns in Ohio and Pennsylvania in which small vaudeville theatres are located. You might write to the manager in the nearest town, offering to work for a week for a very reasonable sum, and if you succeed he will be glad to give you a letter to the booking agent of the circuit, so that you may get several dates. It would be useless for you to come to New York at the start, as you might have to wait for months before getting a hearing. 5. If your appearance is against you, it would be well for you to dress as a farm hand, and advertise yourself as "the farmer-tenor," or something of that sort. Without a good appearance, the wearing of evening dress might be fatal to your chances.

PLAYGOERS DISCUSS SHAW.

Members of the New York Playgoers' Club met in the College Hall of Hotel Astor last night to listen to an address by Robert Loraine on "Bernard Shaw," and to discuss that writer and Man and Superman. Edyth Totten presided. In the audience were many well known actors and persons interested in the stage.

Mr. Loraine defended Shaw's sincerity and showed that the dramatist was not alone in his views on marriage, as set forth in Man and Superman, quoting Grant Allen and George Eliot among other writers who have expressed the same opinion. To Shaw, said Mr. Loraine, should be given the glory of reducing the truths to the understanding of the average playgoer.

R. R. Greville, who has known Shaw for fifteen years, said that he often did not understand what the author means, and that Shaw probably did not understand himself. Much of Shaw's eccentricity in dress and manner Mr. Greville believed to be posing and perhaps advertising. He said he did not know whether Shaw deserved to be called a playwright. To the company playing Man and Superman he gave most credit for the success of the play. Shaw himself he called "an untamed bull."

Others speakers were A. B. Ebin, H. P. Mawson, Isabelle Evesson, Mr. Beveridge of Man and Superman, Mattie Sheridan, Mary Stone. Jerome K. Jerome was expected, but failed to appear.

The next meeting will be held at the Imperial Hotel on Sunday, Nov. 12, when committees will be appointed to arrange for the annual dinner.

CURRENT AMUSEMENTS

Week ending October 28.

ACADEMY OF MUSIC—The Virginian—3d week—17 to 24 times.
ALHAMBRA—Vaudeville.
AMERICAN—Eva Tanguay in The Sambo Girl.
BELASCO—Mrs. Leslie Carter in Du Barry—2d week—9 to 14 times.
BIJOU—David Warfield in The Music Master—156 times, plus 8th week—53 to 60 times.
BROADWAY—The Pearl and the Pumpkin—10th week 66 to 72 times
CIRCLE—Runaway Girls, Burlesquers.
COLONIAL—Vaudeville.
CRITERION—Maxine Elliott in Her Great Match—8th week—53 to 60 times.
DALY'S—Edna May in The Catch of the Season—9th week—57 to 64 times.
DEWEY—Wine, Woman and Song.
EDEN MUSEE—Figures in Wax and Vaudeville.
EMPIRE—John Drew in Le Lancey—8th week—53 to 60 times.
FOURTEENTH STREET—The Curse of Drink.
GARDEN—Robert B. Mantell in Richard III.
GARRICK—Closed.
GOTHAM—Gay Morning Glories Burlesque.
GRAND OPERA HOUSE—Charles E. Grapewin in It's Up to You, John Henry.
HARLEM OPERA HOUSE—The Prodigal Son.
HERALD SQUARE—Joseph Cawthorn in Frits in Tammany Hall—2d week—8 to 14 times.
HIPPODROME—A Yankee Circus on Mars—9th week; The Romance of a Hindoo Princess—2d week.
HUDSON—Robert Loraine in Man and Superman—8th week—53 to 60 times.
HURTIG AND SEAMON'S—Vaudeville.
IRVING PLACE—Irving Place Stock in Spring Breezes—4th week—19 to 25 times.
JOE WEBER'S—The Prince Chap—32 times, plus 4th week—25 to 32 times.
KALICH—Hebrew Drama.
KEITH'S UNION SQUARE—Continuous Vaudeville.
KNICKERBOCKER—E. H. Sothern and Julia Marlowe in The Taming of the Shrew—2d week—8 to 14 times.
LEW FIELD'S—It Happened in Nordland—154 times, plus 9th week—56 to 62 times.
LIBERTY—The Rogers Brothers in Ireland—8th week—50 to 56 times.
LONDON—Empire Burlesquers.
LYCEUM—Just Out of College—8th week—30 to 37 times.
LYRIC—De Wolf Hopper in Happyland—4th week—25 to 32 times.
MADISON SQUARE—Henry E. Dixey in The Man on the Box—4th week—24 to 31 times.
MADISON SQUARE GARDEN—Wine and Spirit Show.
MAJESTIC — Commencing Oct. 24, Wonderland — 1st week—1 to 7 times.
MANHATTAN—Madame Kalich in Monna Vanna—1st week—1 to 7 times.
METROPOLIS—Barney Gilmore in A Rocky Road to Dublin.
MINER'S BOWERY—Yankee Doodle Girls Burlesquers.
MINER'S EIGHTH AVENUE—Miss New York, Jr.
MURRAY HILL—The Great Jewel Mystery.
NEW AMSTERDAM—Lulu Glaser in Miss Dolly Dollars—42 times, plus 2d week—8 to 14 times.
NEW STAR—The Way of the Transgressor.
NEW YORK—McIntyre and Heath in The Ham Tree—9th week—66 to 73 times.
PASTOR'S—Vaudeville.
PRINCESS—Margaret Anglin in Zira—8th week—34 to 41 times.
PROCTOR'S FIFTH AVENUE—School for Scandal.
PROCTOR'S FIFTY-EIGHTH STREET—Vaudeville.
PROCTOR'S TWENTY-THIRD STREET—Vaudeville.
PROCTOR'S 125TH STREET—The Climbers.
SAVOY—James K. Hackett and Mary Mannering in The Walls of Jericho—8th week—33 to 40 times.
THALIA—For His Brother's Crime.
THIRD AVENUE—Jessie Mae Hall in The Street Singer.
VICTORIA—Vaudeville.
WALLACK'S—William Faversham in The Squaw Man.
WEST END—In New York Town.
YORKVILLE—Stock company in The Two Orphans.

THE USHER

The Irving obsequies developed the appreciation of the world for the achievements of the dead actor as well as for his characteristics as a man. The deposition of his ashes in Westminster Abbey is an honor demanded by contemporary sentiment, and future generations will indorse and applaud it.

Not since the placing of Garrick's ashes in the Abbey, a century and a quarter ago, has an actor found repose in this historic pile. Garrick was not the first actor whose life was so honored, however, for the remains of Betterton and Mrs. Bracegirdle were there interred. Betterton died in 1710 and Mrs. Bracegirdle in 1748; and thus it is seen that at intervals for a long period England's famous players have been signally honored in obedience to the sentiment of a loving public.

There are memorials in the Abbey to players whose dust is elsewhere, and in this way also the profession of the theatre has been honored. Garrick's fame, too, is commemorated by Webber's group, prominently displayed, the actor being shown as entering from behind a curtain which he opens. In the east aisle of the Poet's Corner there is a medallion by Tyler to Barton Booth, and there are statues of Mrs. Siddons, who died in 1831, and John Kemble, who departed life in 1823. Mrs. Siddons is also represented by the picture of her as "The Tragic Muse," by Sir Joshua Reynolds, and Kemble is pictured as Cato by Flaxman.

The remains of sixteen distinguished persons have been placed in the cloisters of the Abbey since 1858. The best known of these were Lord Macaulay, Charles Dickens, Sir George Herschel, Edward Bulwer Lytton, Livingstone, the explorer, Charles Darwin, Robert Browning, Lord Tennyson and Gladstone.

Because Germany has perhaps the most complete repertoire and stock system known, that country would seem to be the last to find necessary the establishing of dramatic schools. Yet the Berlin correspondent of THE MIRROR chronicles such an establishment by the director of the Deutsche Theatre, his idea being to follow lines of such institutions existing in Paris and Vienna.

A Vienna professor has been put in charge of the new school, and it is said that leading German artists will give instruction to the several classes. The main project of the director, however, is said to be the training of pupils in stage management. But all that relates to the art of the theatre will no doubt be touched upon in the system of the school.

A matter of interest on this subject is found in the recent action of MM. de Ferandy and Le Bargy, who have resigned their posts as professors in the Paris Conservatoire. These artists say that talent should not be cramped by routine, and their resignations, which have caused something like a sensation in their professional circle, are the outcome of new regulations formed for the Conservatoire. One of these calls for the regular attendance of each professor at the classes which they are supposed to instruct. De Ferandy and Le Bargy claim that their presence in the classroom is unnecessary, as the pupils may learn as much or more from witnessing their acting as they could were the professors to listen to their arbitrary lessons.

Even in the countries where dramatic art has long had preliminary method as well as active form it thus seems that the old order of things is changing. In Europe, no doubt the modern drama has had much to do with this, as it requires something different from the forms laid down from remote time by the classics and their generations of interpreters.

In this country with all the schools there is a greater lack of technical ability among young players than ever before. New requirements of the drama may have something to do with this, as they have something to do with the spirit of change abroad; but the greater cause of the common lack of stage knowledge here is to be found in the system that has abolished the best of the schools, the company or organization that performs a variety of work under the best auspices during a season, and thus renews the varied art of the experienced actor and instructs the young player.

A communication to THE MIRROR by an amateur weather prophet whose ambition it is to devise some means by which meteorological conditions may be the better arrived at in advance would seem to be hardly of a theatrical nature; yet the theatres depend upon the state of the weather almost as greatly as the farmer does in harvest time, and thus the subject is more or less pertinent.

F. R. Fast, a New York attorney and counsellor-at-law, says: "As an amateur farmer, I am interested in the weather. I have gathered meteorological data for years, but as yet have not found the slightest basis on which to ascertain the state of the weather even twelve hours ahead. The Government weather predictions are very faulty; and as many laymen claim they can predict the weather more accurately than the Weather Bureau, without any of the elaborate apparatus of the Government, I hereby appeal to all the weather prophets of this country to enter a thirty-day contest. I will give to whoever predicts the weather most accurately and will tell for the benefit of the public by what methods he arrived at his conclusions $100 cash to repay him for his trouble."

And it may be added that a grateful public, or that part of it that depends for various reasons on the weather, would greatly increase this reward by subscription, if a reliable method should be disclosed by any prognosticator.

DEATH OF FREDERICK RANKEN.

Frederick Ranken, just across the threshold of his ambition, died of typhoid fever at his home in New York city on Oct. 19. He had fought to lift musical comedy out of the rut of nonsense, and at the beginning of his success succumbed to disease, almost before he knew he had succeeded. On the opening night of Happyland he went to the theatre, against his doctor's orders. His illness was light at first, but so weakened was his constitution by hard work and worry that he was unable to resist.

Mr. Ranken was born in Troy, N. Y., thirty-six years ago. He started as a salesman in his father's linen business in Troy, and came to New York as manager of the local branch. While in Troy he was interested in local amateur theatricals, and it was not long after he arrived in the metropolis that he met Frank L. Perley, and for him rewrote and managed The Sporting Duchess. He next worked in collaboration with Kirke La Shelle, and together they produced the book of The Ameer. He rearranged many operas written by other men, notably The Runaways, a work that he disliked, but which he did well. The Jewel of Asia, The Smugglers, Nancy Brown, Happyland, and The Gingerbread Man were his other works, in order. Happyland, originally called Elysia, was written several years ago, but held until Mr. Ranken felt the public ready to receive a musical comedy of its grade. This year he was engaged by Henry W. Savage to produce a comic opera a year for four years, conjointly with Reginald De Koven.

Mr. Ranken was married only a little over a year ago. He leaves no children.

The body was taken to Troy Saturday, where the funeral was held that afternoon. Rev. George Fairlie, of the Westminster Presbyterian Church, conducted the services at Earl Chapel, in Oakwood Cemetery. Among the floral tributes were pieces from Apollo Commandery, Knights Templar; New York Lodge No. 1, B. P. O. E.; The Lambs Club, Trojan Hook and Ladder company, of Troy, and other organizations.

T. NELSON DOWNS.

T. Nelson Downs, known as the "King of Koins," whose picture occupies the first page of THE MIRROR this week, entered vaudeville in 1895 in a new and original sleight-of-hand act which was a success from the start. After a tour of the larger cities of the United States Mr. Downs went to Europe in 1899 and appeared at the Palace Theatre, London, where he remained a feature of the programme for twenty-six consecutive weeks. He was then engaged for the Empire Theatre, London, for ten weeks each year for three years. During his stay abroad he appeared in all the principal French, German, Dutch and Belgian cities and in the provincial cities of Great Britain, and considered flattering offers from Australia and South America. Mr. Downs has invented and patented several illusions which he intends to introduce next season in vaudeville. This year he will confine himself to his coin specialty, with the exception of some small tricks which he will introduce. He has bookings in Europe extending into the season of 1908-09.

A CREDIT TO SODUS.

Mills Brothers, proprietors of the Sodus, N. Y., *Record*, conceived the idea a year ago of having the handsomest theatre in the United States for a town the size of Sodus built in that village. The leading citizens were asked what they would give for seats the opening night. An old Sodus boy, George A. Lee, the leading factor of the Transit Finance Company, of 5 Nassau Street, New York, said he would pay $500 for two seats. Several others promised a hundred dollars or more for seats. The decision was soon reached to carry out the plans, and now the walls are up and the theatre will be finished some time in January. It will cost about $30,000. It is not built as a money making scheme, but to be a credit to the town, so only three performances will be played each month. The seating capacity will be between eight hundred and nine hundred. Leon H. Lempert and Son, of Rochester, are the architects. The structure will be of stone, heated by steam and lighted by electricity.

MANAGER RAYMOND BANKRUPT.

Judge Holt, of the United States District Court, has appointed Lucien L. Bonheur receiver in bankruptcy of the assets of Melville B. Raymond, who filed a petition in bankruptcy on July 12, with liabilities of $194,545. The bond of the receiver was fixed at $10,000, and he is authorized to continue the business at his discretion, but not exceeding twenty days without further order or notice to creditors. The assets consist of producing rights of plays, and their value consists of the profits from the production. There are four companies on the road playing Buster Brown, one company playing Arizona, and one company playing The Seminary Girl. Mr. Raymond said that the companies now on the road are earning large profits, and if the tours are interrupted or the royalties not paid his rights in Buster Brown are forfeited.

SCREAMLAND.

Screamland, a burlesque of Dreamland, was a howling success when given by girls of the Teachers' College at the Thompson Memorial Building the night of Oct. 20. The different shows were managed by the following young ladies: Japanese Tea Garden, Miss Phillips; German Village, Miss Lutz; Mystic Maze, Miss Sullivan; Shoot the Chutes, Miss Gill; Turkish Candy Shop, Miss Demirs; Fighting the Flames, Miss Lisle; Bump the Bumps, Miss Burke; Indian Village, Miss Pendleton; Post Office, Miss Macdonald; Chamber of Horrors, Miss Tucker; Freak Museum, Miss Kimball; Clowns, Miss Russell. It was planned by Miss Howell, the chairman. The profits will be turned over to the Phillips Brooks Guild for charitable purposes.

NEW PLAYS FOR PROCTOR'S.

Mark Luescher, who sailed for Europe immediately after joining the forces of F. F. Proctor, returned to New York on Friday on the *Amerika*. He brought with him a number of plays that will be presented during the season by the Proctor Stock company. They include the version of Oliver Twist now being played by Beerbohm Tree; a new play by Alfred Sutro, author of The Walls of Jericho, and A Visitor from Vista, which is on the order of A Message from Mars. Mr. Luescher also secured an option on a London theatre for Mr. Proctor.

IRVING'S VERSATILITY.

A Partial List of the Parts He Played—Four Hundred in Two Years.

Probably no actor played more parts, or suffered more discouragements than the late Sir Henry Irving before he reached a position of eminence on the stage. Below is a partial list of the characters he has portrayed, more than four hundred of which he played before he reached London, during a period of about two and a half working years:

Sir Arthur Lassell, Jasper Plum, and Stephen, in All that Glitters is Not Gold; Sylvius and Orlando in As You Like It; Ferdinand and Count Medora in Asmodeus; Herbert in The Advocate's Daughter; General Ducios, in The Avalanche; Lord Welford in The Artist's Wife; Mr. Peregrine Pyefinch in An Hour at Seville; Richard Hargrave in The Anchor of Hope; Seaweed, Lieutenant Pike and Captain Crosstree in Black Eyed Susan; Prince Rudolph in The Blind Boy; Edmund DeMailly in Book the Third, Chapter the First; Mrs. Henry Higgins and Frank Frisky in Boots at the Swan; Lieutenant Varley and Captain Harcourt in The Boarding School; McCay and McIntosh in The Battle of the Inch; Augustus in Barney, the Baron; Pester in The Bashful Irishman; Mad Spanker in A Blighted Being; Torrington in The Balance of Comfort; Edmund Earlybird in The Birthplace of Podgers; Beauchamp in Beulah Spa; Captain Craigengelp in The Bride of Lammermoor; Phillip in A Bright To-morrow; Albert in The Bottle Imp; Dauer in The Bohemians; Davenport in British Legion; Tom Tunnell in The Bay of Biscay; Count Manfredi in Born to Good Luck, or The Irishman's Fortune; Mr. Crummy in Betsy Baker; Mr. Wildoats Heartycheer in the Bonny Fishwife; De Saubigné in The Carpenter of Rouen; Giordini, and Meynard in The Corsican Brothers; Pisanio in Cymbeline; The Nobleman in Clari, The Maid of Milan; Vincent in The Cabin Boy; Frank in Custom and Country; Tam Maxwell, James Birkie, and King James in Cramond Brig; Antoine in The Cagot; Nat Nowlan in The Charming Polly; Hortensio and Biondello in Catherine and Petruchio; Yussuff in Conrad and Medora; Alphonse De Nyon in The Creole; Gruff Tackleton in The Cricket on the Hearth; the King in Charles XII; Percy in The Castle Spectre; Frederick Stork and Francis in The Crown Prince; Dangle in The Critic; Captain Killingly and Captain Poodle in Catching an Heiress; Mr. Palmerston in The Dumb Man of Manchester; Count Corvenio, Antonio, and Strapado in The Dumb Maid of Genoa; Clayton in Dred; Captain Templeton in Deaf as a Post; Lord Randolph in Douglas; Count Danville in Dominique, the Deserter; Alfred Fitzfrolic and Lord Mincington in The Dancing Barber; Richard Pendenall in The Dream at Sea; Mr. Ogier in The Drapery Question; David Copperfield in David Copperfield; Don José in Don Cæsar De Bazan; Colonel Freelove and Lord Rivers in The Day After the Wedding; Mr. John Timkins in The Double Dummy; Frank Topham in Don't Judge by Appearances; Octavio in Don Giovanni; Rudolphus in The Drunkard's Doom; Captain Seymour in Diamond Cut Diamond; Adolphus Jobling in Daddy Hardacre; Dombey in Dombey and Son; Walmsley in The Evil Genius; Colonel Montfort in Ella Rosenberg; Charles Dodit in Every Cloud Has a Silver Lining; Claude Frollo in Esmeralda; Captain Popham in The Eton Boy; Captain Thompson in A Fascinating Individual; Baron Longueville in The Foundling of the Forest; Philario in Fazio; Lieutenant Mowbrey and Toby Vanish in the Flying Dutchman; Piers Talbot in The Fire Raiser; The Prince in Frankenstein; Linton, Leybourne, Captain Lavrock, Alfred and Ishmael in The Flowers of the Forest; Kenmure in The Fall of Clyde; Didier in The French Spy; Count De Valmore and Alfred Seaborne in Fraud and its Victims; Count Dalgarno in The Fortunes of Nigel; Blake in The Fairy Circle; Altamont in Forty and Fifty; Captain Niddermannersteinchwancloingen in Frederick of Prussia; Carbine, Sergeant Musqueton and Gilderoy in Gilderoy; Charley, Young Mr. Simpson and Harry Collier in Good For Nothing; Henry Bertram, Dick Hatterick, and Colonel Mannering in Guy Mannering; Bates in The Gamester; Luke Hatfield in The Gypsy Farmer; Ned Keogh and George O'Kennedy in The Green Bushes.

The Governor in The Governor's Wife; Evan Pritchard in Gwynneth Vaughan; Langley in Grandfather Whitehead; The Organist in Gaberlunzie; Don Manuel in Giralda; Sir William Worthy in The Gentle Shepherd; Marston in The Green Hills of the Far West; Lampedo and Lopez in The Honeymoon; Mr. Furlong in Handy Andy; Guilderstein, Horatio, the King, the Priest, the Ghost, Osric and Laertes in Hamlet; Phillip in High Life Below Stairs; Sir Thomas Clifford and Tinsel in The Hunchback; Captain Lejoyeux in Honesty is the Best Policy; Charles in His Last Legs; Earl of Surrey in Henry VIII; Charles in The Happiest Day of My Life; Lord Quaverly in Helping Hands; Fergus Graham in A Hard Struggle; Cyril Baliol in Hamilton of Bothwelhaugh; Smatter in Hunting a Turtle; Black Frank, the Duke of Argyle, and Reuben Butler in The Heart of Midlothian; Lykon and Myron in Ingomar; Charles in The Irish Tutor; Sir Charles Lavender in The Irish Tiger; Victor Dubois in Ici On Parle Français; Armstrong and Orson in The Iron Chest; Sir Reginald Frondebœuf in Ivanhoe; Earl of Sussex in The Idiot Witness; Henry Travers in The Irish Emigrant; Mackenzie and Captain Dixon in The Irish Lion; Coquin in Isabelle; Captain Herbert in Irish Assurance; Connor and M. Voyage in Ireland as it Was; Captain Florvil in The Invincibles; Kelly in Ida Mya; George Lane in The Irish Post; Malden in Irish a Honey; Sir Richard Wroughton in The Jacobite; Sigismund Fanshawe in Jessy Vere; Belmour in Jane Shore; Lucille in Joan of Arc; Baron Fitzjeffrey and Mayfly in John Overy; George Heriot and Counsel for the Prosecution in Janet Pride.

Dumouchard in The Jersey Girl; José Riniero in Jack Robinson and His Monkey; Curan in King Lear; Philip, King of France, in King John; Colonel Vane in The King's Wager; Duke de Chabonnes in The Knight of Arva; Sir Almeric in King Rene's Daughter; Franquille in The King of the Peacocks; Wayland Smith in Kenilworth; Claude Melnotte, Beauseant, and Captain Gervais in The Lady of Lyons; Captain Amersfort in The Loan of a Lover; Tristan and Coitier in Louis XI; Sir Charles Lavender and Mr. Bookly in The Ladies' Club; Mr. Simon Hornblower in The Laughing Hyena; Wyndham Bowyer in The Lonely Man of the Ocean; Ned Martin in The Lost Ship; Sir Charles Howard and Captain Maydenblush in The Little Treasure; Charles in The Lottery Ticket; Squire Chase and Charles Maydew in Luke the Laborer; Malcolm Graeme in The Lady of the Lake; Henry Wentworth in The Last Man; Lord Darnley, Earl Lumley, and Will Elliott in Lord Darnley; Louis in Like and Unlike; Philip Armory in The Lamplighter; Neville and Waller in The Love Chase; Sparkler in Little Dorrit; Dazzle and Charles Courtly in London Assurance; Ulrick in Love; the Wolf in Little Bo-Peep; Andre in Lucille; Gustave de Grignon in The Ladies' Battle; Lorain in The Lost Husband; Lord Lyndsay and Jaspar Drysdale in Mary, Queen of Scots; Layton, Rosse, Banquo, and Macduff in Macbeth; Jupiter in Midas; Captain Casconade in The Mysterious Stranger; Salarino and Bassanio in The Merchant of Venice; Adrien in Music Hath Charms; Oakheart in Poll and My Partner Joe; Brozzo and Gianetto Sampiero in Matteo Falcone; Philip D'Arville in Michael Erle; Jason in Medea; De Ferney in Memoirs of the Devil; Algernon in The Maid with the Milking Pail; Mr. Frederick Younghusband in Married Life; Maxwell in Mother and Child Are Doing Well; Antoine De Val in The Midnight Watch; Henry Desgrais in Mischief Making; Briefless in The Middle Temple; Captain Dudley Smooth in Money; Markland in Marie Ducange; Snarl and Soaper in Masks and Faces; Mowbray in Mind Your Own Business; Selva in Masaniello; Edward Waverley in My Wife's Mother; Mr. Tonish in The Middy Ashore; James Greenfield in The Momentous Question; Egerton in The Man of the World; Mr. Langford in My Precious Betsy; Count de Provence in Marie Antoinette; Frederick de Courcy in The Marble Heart; Wrangle in The Man with the Carpet Bag; Herbert Manifest in Marriage a Lottery; Dor Pedro in The Muleteer of Toledo; the Marquis de Brancador in Mephistopheles; Fabian Leslie in The Miner of Whetstone; John Brush in Mr. and Mrs. Pringle; Secretary Sampson in The May Queen; Captain Touchwood in My Aunt's Husband; Lieutenant Bowling in The Milliner's Holiday; Gaston de Montcar in Marianne the Vivandiere; Fernando in The Maid and the Magpie; George in The Miller's Maid; D'Aubigne in The Man with the Iron Mask; Captain Burnish in The Nervous Man; Flipper in Number One, Round the Corner; Ned O'Grady in Nora Creina; Marquis de Trevis in Not a Bad Judge; Nicholas and Mantellini in Nicholas Nickleby; the Duke de Vendome in Nothing Venture Nothing Win; Sydenham Simmerton in An Object of Interest; Charles Benedict in The Old Gentleman; Monks in Oliver Twist; Henry Seymour in Our Gal; Montano, the Messenger, and Cassio in Othello; Hal Harsfield in The Ocean of Life; Frederick in Old Joe and Young Joe; Marquis de Ligny in Our Wife; Colonel Albert in Our Mary Anne; Lieutenant Fusile and Mr. Somerville in P. P., or The Man and the Tiger; Berthier and De Cevennes in Plot and Passion; Camillo in Perdita, or The Royal Milkmaid; Leander in The Padlock; Lieutenant Griffith, the Captain, and the Pilot in The Pilot; Harry Stanley in Paul Pry; Henry in Paddy Miles' Boy; Dubois in Peter Bell the Waggoner; Charles Paragon in Perfection; Lister in The Patrician's Daughter; an Ogre, also a Demon, in Puss in Boots; Minos in Pluto and Proserpine; Rosanne in Perourou the Bellows Mender and the Beauty of Lyons; Sir George in A Pleasant Neighbor; Colonel Pazzi in A Prince of an Hour; Augustus Burr in The Porter's Knot; Walter Warren in A Poor Girl's Temptation; Charles Edward in Prince Charles Edward Stuart; Lieutenant Wentworth in Queen Mary's Bower; Francis Osbaldiston, Rashleigh, and Rob Roy in Rob Roy; Catesby, Henry VI, and Richmond in Richard III; Paris and Tybalt in Romeo and Juliet; Carlos in The Revenge; De Lacy in Rory O'More; Boiding in The Rendezvous; Alonzo and the Duke in Rule a Wife and Have a Wife.

The Gamekeeper and Alfred Highflyer in A Roland for an Oliver; Raymond and Jacques in Raymond and Agnes; Charles Macaire; Marquis de Preville in The Rival Pages; Frinian and Baron Hoffman in The Rag Picker of Paris; Cummin in King Robert the Bruce; Captain Nugent in The Rifle Brigade; Orleans and Louis XIII in Richelieu; Unit in Rural Felicity; Frank Floss in Raby Rattler; Captain Beaugard in The Review, or The Wags of Windsor; Faulkland and Captain Absolute in The Rivals; Toby Heywood in The Rent Day; Jeremy in She Stoops to Conquer; Dunblik in Still Waters Run Deep; Count Wintersen and Francis in The Stranger; M. de Rosamburt in The Somnambulist; Somerdyke in The Slave; Andrew Hopley in Susan Hopley; Frederick in The Scholar; Horace Mordaunt in Sixteen String Jack, or The Knaves of Knaves' Acre; Captain Shortcut in The Spitfire; Captain Spoff in Shocking Events; Darville in The Spitalfields Weaver; Mr. Charles Chester and Mr. Narcissus Boss in Single Life; Sandford and Charles Franklin in Sweethearts and Wives; Dupuis in The Secret; Captain Vauntington and Mr. Nicodemus in The Spectre Bridegroom; Frank Vincent in The Serious Family; Henry Frampton in Sandy MacDonald; Robert Vaughan in St. Mary's Eve; Francis Baron Trenck in Saint Patrick's Eve; Calverton Hal in State Secrets; Captain Vivid in The Siamese Twins; Prince in The Sentinel; Tagg in The Spoiled Child; Venoma (female part) in The Sleeping Beauty; Samuel in Samuel in Search of Himself; Hans Moritz in Somebody Else; Malfort, Jr., and Frank Heartall in The Soldier's Daughter; Roslyn in Saint Claire of the Isles; Lord Lovel in Spring Gardens; Luke Brandon in Self Accusation, or A Brother's Love; Mr. Bromley in Simpson and Co.; Charles Clinton and Mathew Bates in Time Tries All; Deforme in 'Twas I; Athos in The Three Musketeers; Henry in Teddy the Idler; Petruchio in The Taming of the Shrew; Fontaine in Therese, or The Orphan of Geneva; John Bull in The Two Gregories; Phillipat in The Trumpeter's Daughter; Alfred and Mat Ironhand in Tom Cringle; George Acorn and Fenton in Toodles; Appius Claudius and a Soldier in Virginius; Macaire in Victorine; Charles in The Virginia Mummy; Mr. Herbert Fitzherbert in Victims; Maillard in The Vagrant; Cleomenes and Florizel in The Winter's Tale; Michael and Gesler in William Tell; Monteith in Wallace, the Hero of Scotland; Clanronald in Warlock of the Glen; Gregoire, Count de Cuissy, and Ronald in The Wandering Boys; Walter Barnard in The Wreck Ashore; Frederick in The Woman Hater; Count Florio and Leonardo Gonzago in The Wife, a Tale of Mantua; Don Lopez and Don Scipio in Where There's a Will there's a Way; Charles Allison in The Wraith of the Lake; Tom Tipton in Wanted, One Thousand Spirited Young Milliners for the Gold Diggings; Charles Chester in The Water Witches; Frederick in The Wonder; A Woman Keeps a Secret; Sir Philip Elton and Richard Oliver in The Writing on the Wall; Mr. Twitter in The Widow's Victim; Arthur in The Young Scamp; Krakwits in Your Life's in Danger; Frank Melrose in The Young Mother.

Alfred Skimmington in For Love or Money; Digby Grant in The Two Roses; Colonel Kirke in A Wolf in Sheep's Clothing; Jeremy Didler in Raising the Wind; Richelieu; Hamlet; Macbeth; Othello; Tristan in King Rene's Daughter; Richard III; Duboscq and Lesurques in The Lyons Mail; Louis XI; Claude Melnotte in The Lady of Lyons; Sir Edward Mortimer in The Iron Chest; Shylock; Tristan in Iolanthe; Louis and Fabian del Franchi in The Corsican Brothers; Iago; Modus in a scene from The Hunchback; Digby Grant; Romeo; Benedick; Harry Dornton in The Road to Ruin; Joseph Surface in The School for Scandal; Charles Arundel in My Aunt's Advice; Robert Audley in Lady Audley's Secret; Harry Thorncote in Only a Clod; Charles Torrens in The Serious Family; Felix Featherly in The Widow Hunt; Ferment in The School of Reform; Bob Gassit in Dearer than Life; Faulkland in The Rivals; Robert Arnold in Not Guilty; Young Marlow in She Stoops to Conquer; De Neuville in Plot and Passion; John Perrybingle in Dot; Cool in London Assurance; Brown in The Spitalfield Weaver.

Radon Scudamore in Hunted Down; The O'Hoolahan in A Rapid Thaw; Count Falson in Idalia; Charles Mowbray in A Tale of Proceda; Bill Sykes in Oliver Twist; Robert Redburn in The Lancashire Lass; Colonel Robert Fitzhubert in All for Money; Compton Kerr in Formosa; Mr. Reginald Chevenix in Uncle Dick's Darling; Landry Barbeau in Fanchette; Jingle in Pickwick; Mathias in The Bells; Charles I; Eugene Aram; Phillip in Phillip; Vanderdecken; Synorix in The Cup; Malvolio in Twelfth Night; Dr. Primrose in Olivia; Mephistopheles in Faust; Werner in Werner; Robert Landry in The Dead Heart; Ravenswood in Ravenswood; Wolsley in Henry VIII; Lear in King Lear; Becket in Becket; Brewster in A Story of Waterloo; the King in King Arthur; Godefrol in Godefrol and Yolande; Don Quixote in Don Quixote; Iachimo in Cymbaline; Coriolanus; Napoleon in Madame Sans Gene; Peter in Peter the Great; Dr. Tregeuna in The Medicine Man; Robespierre in Robespierre; Dante in Dante.

"MATCHES MARY."

"Matches Mary," that pathetic figure who has so long been a part of the life of Broadway, will not be seen much longer. She has been ill in the hospital, but has resumed her weary walking and selling, although suffering constantly and almost too weak to stand. She had saved a little over a hundred dollars to be buried with self respect, but this, she says, she has had to draw upon to pay the rent while she was ill of her little room up three flights of stairs in a poor place on Seventh Avenue, that costs $7 a month. She often returns, after a night of peddling, with but a few pennies.

MRS. HACKETT HURT.

Mrs. James H. Hackett, mother of James K. Hackett, was slightly injured the night of Oct. 19 behind the scenes at the Savoy Theatre. She was standing in the wings as a scene was being struck between the first and second acts of The Walls of Jericho. A heavy mantlepiece fell and struck Mrs. Hackett on the shoulder, knocking her down. A physician was summoned and Mrs. Hackett was sent in a cab to her son's house. She was suffering mainly from shock.

"COOL" BURGESS DEAD.

"Cool" Burgess, the minstrel, died at his residence in Toronto, Canada, on Oct. 20, of dropsy. He had been living in retirement for a number of years, having accumulated a snug little fortune during the days when he was the most popular and highest-salaried minstrel on the stage. Burgess, whose Christian name was Colin, was born in Toronto Dec. 20, 1840. At a very early age he developed a talent for theatricals, and in partnership with another lad named John F. Scholes gave entertainments in his father's barn for the amusement of the neighboring children. When he left school he was apprenticed to a carriage painter, but his taste for the stage prompted him to leave the carriage shop behind and go forth to seek the laurels that came to him so abundantly later on. Before his majority he was on the road with Burgess and Green's Minstrels. Some of his fellow players at that time were Pat Redmond, Harry Collinson, and Denman Thompson. They made a successful tour of Canada, and the attention of J. H. Haverly being attracted to Burgess he and Haverly later on became partners. They made money on a tour of the United States, and played an especially long engagement at the Court Street Theatre, Brooklyn, during the season of 1864-65. John B. Stetson took such a fancy to Burgess that he signed a contract agreeing to give him a salary of $300 a week for an indefinite period, whether he played or not. Burgess was the first minstrel to receive such a high salary, and once he had reached that figure he would never work for less. A peculiarity of his that sometimes proved embarrassing to managers was his habit of demanding his pay in advance. This was his invariable rule, and he declared that he always felt more in the humor for doing good work when he knew that his money was safe in his trousers pocket.

Burgess was unique and original in every way. He is said to have been the first minstrel to introduce the long dancing shoes, and the manner in which he used them to "welt the floor" always brought down the house. Sometimes he would sit down and stick a lighted candle on the point of each shoe and read side-splitting jokes from a newspaper. He had an infectious laugh that always made a hit, even when the points of his jests were not clear to his auditors. He interested himself in many boys who were ambitious to shine as minstrels, and was instrumental in helping to further the interests of McIntyre and Heath and George Primrose, who have a grateful recollection of his kindness to them in their early struggles for recognition.

Burgess married Mrs. Edna Stephenson-Taylor, of Toronto, who survives him, and he also leaves four children, Alexander W. and Colin E. Burgess, Mrs. J. D. Chapman and Mrs. J. D. Ford. His most popular song was "Shoo Fly," which had a great vogue, owing to his quaint method of singing it. "Nicodemus Johnson" was another ditty with which his name and fame were closely identified.

W. A. BRADY'S PIRACY CASE.

William A. Brady has brought suit in the United States Court in Chicago against Michael and John Clifford and the male members of the company appearing in Without a Home on the charge of violation of the copyright law, under section 4966, which makes piracy a felony.

Without a Home, which the defendants produced at the Avenue Theatre, Chicago, during the week of Oct. 9, Mr. Brady claims is identical with "Way Down East, except that the names of the characters had been changed. After a preliminary hearing on Oct. 20, when it was acknowledged that the lines of Without a Home and "Way Down East were identical, the defendants, through their attorney, entered the plea that the piracy was not willful as provided by section 4966. The Commissioner then continued the matter until Oct. 26, to hear this peculiar proposition. The defendants since their arrest have been under bonds of $1,000 each.

It is claimed that the defendants, after their arrest and release on bond, played the piece on Saturday night, disregarding the warning of Mr. Brady. The law provides a penalty of $100 for the first performance and $50 for each subsequent performance, to go to the rightful owner of the copyright, and a further penalty of imprisonment for a term not exceeding one year. It is said that the defendants offered to settle the case by paying the penalties for ten performances, but Mr. Brady refused to consider such a proposition.

It is Mr. Brady's intention to push this case and all other cases of piracy where his plays are concerned to a final decision. He has already caused the arrest of persons in Peekskill, N. Y., and in Newark, Ohio, for offenses of the same nature. With several other producing managers he is considering the question of arranging a convention of reputable managers in the country for the purpose of forming an organization to combat piracy and the other abuses which managers suffer.

THE PLAYERS WELCOMES JOHN DREW.

John Drew's election to the presidency of The Players, in succession to the late Joseph Jefferson, was celebrated Saturday night at the Players' clubhouse with a reception.

After appearing at the Empire Theatre Mr. Drew was escorted to the clubhouse by Brander Matthews, Thomas Jefferson and Daniel Frohman. F. F. Mackay presented Mr. Drew to the company, and the new president of the club thanked the members cordially for the hearty reception. In his speech he said: "Gentlemen, this the proudest moment of my life. This honor, which has come to me unsolicited, is all the more valuable. The presidency of this representative club I regard as high an honor as can be accorded an actor."

A supper was enjoyed by about 350 of the members, among whom were E. H. Sothern, David Warfield, James K. Hackett, Raymond Hitchcock, De Wolf Hopper, Walter Hall, Robert Reid, Robert Underwood Johnson, Clarence C. Buel, David Bispham, James T. Powers, E. G. Kennedy, Louis Evan Shipman, Arnold W. Brunner, William Seymour, Howland Buckstone, Dr. F. H. Bosworth, Royal Cortissoz, Count Rossetta, James Wall Finn, Henry Clay Barnabee, E. Milton Royle and Arnold Daly.

ALICE NEILSEN ARRIVES.

Alice Nielsen arrived in New York last Sunday on the Celtic, her first visit to America in four years. This time she comes as a full fledged grand opera prima donna, ready for a long concert tour.

During this tour Miss Nielsen will be under the management of the Shuberts, an arrangement completed last Saturday. The desire of F. Ziegfeld, Jr., to remain abroad, and the fact that he could find no suitable play for Anna Held, caused him to sell his share in the project to Lee Shubert, who has been interested in the tour since last spring.

The tour will begin in Washington the first week in November. One operatic concert will be given in New York, probably at the Casino, and another with Victor Herbert's orchestra. The assisting artists are Signorina Bassani, contralto; Mario Prati, tenor; Francesco Fratodi, baritone; Giuseppe Artici, bass, and Mr. Bassecio, pianist and accompanist.

AT THE LEAGUE.

A number of guests attended the social meeting at the Professional Woman's League yesterday afternoon. Mrs. Edwin Arden, the president, and Aimee Abbott, the hostess, gracefully received. A good musical programme was arranged and presided over by Inez Crabtree. Helen Coulter sang "The Amorous Star" for a first number, and later in the afternoon gave an aria from Les Huguenots. She has a dramatic soprano of wide range and good quality. The Sisters Carmen, banjoists, were heard in a group of banjo numbers that were rendered with marvelous execution and clear expression. They won several encores. By request Inez Crabtree sang Tosti's "Goodbye." Miss Crabtree has a well cultivated voice of delightful quality, and she sings with rare intelligence and broad conception. After the programme the guests were regaled with dainty refreshments.

TRIBUTES TO IRVING.

Editorial Expressions by Various Prominent Newspapers.

New York Tribune.

What Irving was in The Bells he was in all of the many parts which he played in his long career. No man better understood what we may call the external glamor of the stage; no man was shrewder in building up the scene or in leading up to the climax which would tell across the footlights upon a miscellaneous assemblage. But what made Irving great was the fact that through his most elaborate stagecraft there shone the fire of an authentic inspiration; it was nothing to him that the splendor of his productions dazzled the groundling if at the same time he failed to touch the imagination of the most sensitive listener in the house. He never failed, for his own imagination was ever aflame, carrying him triumphantly over mannerisms of voice, gesture and gait, and making him, while the curtain was lifted, a figure no less magnetic than picturesque. The bare facts in the record of his career show how wide was his range, how he could illustrate Shakespeare or the modern drama with equal facility and success. But to those who for years watched and rejoiced in his achievements it seems as if to call him merely versatile were to underestimate the true meaning of his scope. He was much more than the ready impersonator, quick to acquire the "business" of a new part, quick to adjust himself to a new costume. Rather was he a richer and a nobler force, a fiery spirit entering into a dramatic character and making it his own until each role that he essayed seemed a positive creation. It was the poet in him, we say, that thus bore him from triumph to triumph, but his intellect was scarcely less active than was the element to which we have given the first place in his dramatic being. That he was a lifelong student of the literature of the stage was only one reason for his giving to his Shakespearean performances a scholarly elevation. He had a powerful mind and he brought to his tasks the riches that only experience and reflection can bring. Men of letters relished his work, for it was marked by the depth and the polish which the love of letters gives to a man. No one could behold his Vicar, in the play based on Goldsmith's golden book, without feeling that he had saturated himself in the spirit of that imperishable piece of English prose. In fact, Irving was born for the humanities; in his library or at one of those banquets on the stage of the Lyceum to which he was wont to summon his friends he was happiest in exchanging ideas with the finest representatives of his time. Poets, novelists, historians, scientists, men distinguished in affairs—these were the chosen companions of his leisure, and this is only another way of saying that both in public and in private life he set his mind upon high ideals.

New York Evening Post.

During the last few years several great actors have passed into the beyond, have been praised, mourned and forgotten. Their departure has created a certain void; it is certain that they have thus far no successors; but inasmuch as, in most instances, they stood for nothing but their own fame, their decease, however deplorable, did not assume the character of a general calamity. But with Sir Henry Irving the case is different. In him existed the essence of the ideal theatrical spirit—the spirit that was charged with a sense of responsibility, with a conviction of the tremendous scope and limitless possibilities of the drama as an agent of intellectual and moral good in the form of entertainment, and an ambition to restore the stage to a dominant position among the arts—and with him that spirit, the spirit of high endeavor, as opposed to the greed of mere commercialism, has, it is to be feared, vanished. It is true, of course, that his life work was nearly done, that he was meditating an early retirement from the stage which he had adorned for nearly fifty years, and that, latterly, failing health and great losses had compelled him sometimes to subordinate the claims of art to need of a competency for his old age, but even when he descended to popular melodrama as a sort of inevitable concession to a debauched public taste and the inexorable demands of sordid, speculative management, he yet contrived to invest these performances with a dignity and a significance which was peculiar to his own productions, and redeemed them from the charge of being altogether trivial and vulgar. There was a fine illustration of this capacity which he had for elevating the scene, when his noble and pathetic figure of Dante imparted some sort of poetic value to the brazen and hollow ingenuities of the later Sardou.

Washington Evening Star.

In considering the death of Henry Irving we may well emphasize in this country the loss of the diplomat and the friend. For to us he was more than actor. Years ago, long before the existence of the general good feeling that now marks the relations between the United States and England, he gave the weight of his popularity and influence to the establishment of a brotherhood of the two peoples. He spoke for it both here and at home, and with an eloquent sincerity. When it was remarked in his presence that England had coaling stations all around the world, while America had none, he replied: "Why not coal together?" an observation which, if it smacked more of poetry than of statesmanship, was yet an index to the warmth of his individual feelings and of his hearty friendship for us as a nation. And this sentiment strengthened with every visit he paid us. He was one of the most earnest champions we had in the whole of the British Empire.

Philadelphia Press.

So far as a close-at-hand view of him goes, no one speaks more by authority than Bram Stoker, his friend and manager. Recently he expressed himself as follows about his famous chief: "If ever an actor was born to the stage Henry Irving was an instance. The stage was then, as it has ever been and is now, his world. Not only did he become a distinguished actor, but he founded a new school of acting. He it was who did away with the stilted styles of the setting forth of character and incident then in vogue, who threw the light of nature into the darkest corners of both tragedy and comedy and in doing so increased the mordant powers of each. Those only who remember the storm of opinions that waged round his characterization of Macbeth and Hamlet can understand to the full the extraordinary change he wrought. He believed that the highest phase of the art of acting was impersonation, and to this end he used all his powers. He went back to fact and history, and followed the author's meaning from his survey of the natural materials whence he drew his characters."

New Haven Register.

Henry Irving stood virtually alone, upon a plane of histrionic excellence from which all other followers of the old, substantial school of acting had disappeared. He had brought his art to well nigh absolute perfection, leaving all others far behind. Gifted by nature with splendid talent and far more than ordinary mental power, he had developed his ability by continuous hard work. He was admired and loved wherever he was known, no less in this country than in his own; he had been knighted; still it may be believed that he found greater satisfaction in the consciousness that he had accomplished the best that men could accomplish in his profession than in the plaudits of the masses and the token of royal appreciation. These he valued only because he knew that he was worthy of them.

Chicago Tribune.

Criticism of Irving has been various, and has been heavily influenced by his mannerisms of voice and gait and general personality, but if admirability and intellect can make an actor great, then Irving must be considered one of the greatest and worthy to be ranked with Garrick, Kemble, Kean and other famous English actors of the past. He was not an emotional actor in any sense, and even in his most melodramatic characters he was not "emotional," never sentimental or gushy. He appealed to the heart through the brain. For more than a quarter of a century he has been England's foremost actor, and whatever opinion Americans may have had of him, certainly no European actor has ever been more cordially welcomed here, not only as actor, but as gentleman and scholar.

Ohio State Journal.

Great as an actor, great as a producer, greater as an artist, and greatest as a man, Sir Henry Irving did for his profession and the people who believe in what no other English-speaking man has ever done. Beyond that, he has furnished a glorious object lesson for all aspiring souls, from the country lad with limited training to the passionate genius who impatiently awaits what he considers his best recognition. When the lord's chief ruler dies they cry, "The King is dead! Long live the King," but when an Irving passes away, they merely say, "He is dead," and life passes and gives back only silence, or those days like the hours of leaving, for a little while, a void that is not filled, a heart pang that is unrequited, and asks itself to abscond in the chambers of memory.

Denver Republican.

Now that Irving has gone from us many will recall the many triumphs and personal nobilities that belonged to his career and life. Applause never turned his head. He was not puffed up. The simple sweetness of his character remained unchanged. The kindliness of his heart was always in evidence. He loved the men and women who had suffered and achieved success with him. In the hour of adulation Irving's heart disturbed the action of his head. If he had consulted only that he would have been low and far between. His virtues were too large to create alarm. The whole English-speaking world will mourn over his sudden death, for he made the world richer than he found it.

Philadelphia Inquirer.

It is not too much to say that with his decease the English-speaking stage has lost its most prominent figure and its chief ornament. The artistic value and the dramatic effectiveness of Irving's work as an actor were to some slight extent impaired by mannerisms which he was either unable or unwilling to eliminate, but his impersonations were distinguished by an originality of conception and a vitality of embodiment which rendered them deeply moving and profoundly impressive, while in certain parts of an eccentric or melodramatic character, such parts as Matthias in The Bells, as Dubosc and Lesurques in The Lyons Mail, as the old king in Louis the Eleventh, and as Digby Grant in The Two Roses, he was absolutely unrivaled.

Boston Transcript.

The peculiar and distinctive gift of Sir Henry Irving was one of the rarest on the stage. Almost alone among the actors of his time, at the beginning and at the end of his career, he had power of intellect. In no other player in his own country, in America or on the Continent was there such clear, penetrating and persuasive force of mind. The newest pupil from the dramatic schools could pick twenty flaws in his technique. The youngest reviewer on the newspapers could confidently affirm that he had not the art of impersonation. His just admirers—and they were also his warmest—were not blind to these shortcomings. They knew that Irving oftener bent his characters to himself than himself to his characters.

Chicago Post.

His was a compelling power, the very strength of his intellect overcame all limitations of personality and presence and beat down every form of opposition that might present itself to any discriminating mind. His greatness lay not merely in a long sway over the public through reason of sumptuous productions, revelations of dramatic ingenuity and splendor and the ordinary effects by which the actor gains applause and popularity, but by the triumph of holding the wisest men, the keenest critics, the most searching students, in intellectual captivity and gaining their appreciation and lasting recognition. The appeal to the emotions is sooner or later forgotten; the conquest of the brain is lasting.

Washington Times.

But this much is clear even now: He was the greatest figure of our stage. He never forgot the actor's first requirement of being a good and true man. He never permitted the craftsman's pleasure in his calling to obscure the larger responsibility of his art—the responsibility to teach all his life the value of character and the beauty of ideals. And so, being a good and true man, an experienced and expert craftsman and a sincere artist, his influence grew with his every appearance on the stage, and it will live in the doctrine of hard working, noble serving and plain living, which his life so fully exemplified, long after the last of us who knew him shall have passed away.

Rochester Union and Advertiser.

As a man Henry Irving was held in as high esteem as he was held as an actor. As an actor he did not always fit his part, but he always played well his part among men. Some of his histrionic creations were grandiose and memorable, never to be forgotten by those who witnessed them, and others were not so satisfying. But in the real world the impression made by Irving was that of a well balanced man, an admirably developed character and a kind-hearted gentleman who pursued in scholarly fashion the beautiful art to which he had devoted his life.

Chicago Inter-Ocean.

And Henry Irving made the actor's profession socially reputable as well as artistically estimable. He showed that social irregularity of any kind was not a necessary incident in the actor's life, not a necessary "eccentricity of genius," and not even indispensable for the acquisition of that notoriety—in the good sense of the world—which the actor must have in order to succeed. He showed that good sense, good taste, well used talents and unflagging industry could bring success to the actor just as they do in other professions.

Indianapolis News.

Back of his personal handicap was the informing mind, the deathless will and a devotion to his art that, having done all, was as one that had done nothing. For these things he became, and rightfully, the foremost influence in the theatre of his time, and for these things he leaves a memory to be honored, not merely in what it had done, but in what it was—that of a man that never knew defeat; that exploited the highest attainment of character, which is the devotion of heart and mind and soul and material possessions, in the pursuit of perfection, along the way in which it found its life work.

London Morning Post.

No stronger personality, no more unflagging activity, has within living memory adorned the English stage. His death is a national loss and his memory a national possession. Had he gone to the bar he would have reached the bench, if into the church he would surely have become a bishop. He chose the stage, and was easily the foremost actor of his time.

Pittsburgh Press.

People did not wait until he was dead to place the laurel of a generous appreciation upon his brow; while living they gladly yielded to him the honor and support due his worth. They loved him for the new ideals of life he had given them. Many people will attribute their enlarged conception of life and its duties to his masterly portrayals of character.

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THIS WEEK'S ATTRACTIONS.

Pastor's.

Reno and Richards, Bootblack Quintette, La vine and Waltone, Bennah and Miller, Metropolitan Ladies' Quartette, Jeanne Ardelle and company, Clarence Sisters, George B. Alexander, Clifford and Hall, Ed. B. and Rolla White, Viola, Jerome and Belle Morrison, the Rasarfa, the Stanleys, William La Belle.

Keith's Union Square.

Agoust Family, Will M. Cressy and Blanche Dayne, Smith and Campbell, Lew Sully, Snyder and Buckley, Three Meers, the Great Le Pages, Grace Jackson, Holmen Brothers, Corbley and Burke, Henley and Steele.

Proctor's Twenty-third Street.

Joseph Hart and Carrie De Mar, Marcel's Art Studies, Walter C. Kelly, Bailey and Austin, Three Yoscarrys, Leo Nino, and Lillian Russell, who is in her last two weeks. Kitty Traney and her circus is a special feature, making her American debut

Hammerstein's Victoria.

The Little Black Man (Smaun Sing Hpoo), American debut; Herrmann the Great, Rice and Prevost, Fred Karno's Pantomime company, Empire City Quartette, Eleanor Falk, Sydney Grant, Mas Andora, Wilson and Barton.

Colonial.

James T. Powers and company, Josephine Cohan and company, Nella Bergen, Fred Niblo, Pat Rooney and Marion Bent, the Ferreros, Welch-Montrose troupe, Orpheus Comedy Four.

Proctor's Fifty-eighth Street.

Thomas Q. Seabrooke and Jeannette Lowrie, John C. Rice and Sallie Cohen, Ema Carus, Charles Guyer and Nellie ONeil, James J. Morton, Hacker and Lester, Mlle. Celeste, Cooper and Robinson.

Hippodrome.

A Yankee Circus on Mars and The Romance of a Hindoo Princess. Olio: Claire Heliot and her lions, Miss Marquis, Kauffmann Troupe of Cyclists, Marceiline and others.

Hurtig and Seamon's.

Charmion, Pauline Hall, Roy Knabenshue, Alda Overton Walker assisted by Hattie McIntosh and the Eight Abyssinia Girls, Gracie Emmett and company, Max Waldon, the Taylors, John D. Gilbert, Green and Green.

Alhambra.

Emmett Corrigan and company, John Hyams and Leila McIntyre, Charles H. Burke, Grace La Rue and company, Macart's dogs and monkeys, Kloess Sisters, George Wilson, Clarice Vance, Toto, "Mr. Raffles" (George H. Donohue) and M. Soga, both of whom have achieved notoriety recently, are special features.

LAST WEEK'S BILLS.

PASTOR'S.—Grace Emmett headed the bill and made the laughing hit of the week with her very amusing sketch, Mrs. Murphy's Second Husband. Miss Emmett is one of the most natural Irish comediennes on the stage, and reminds one of Annie Yeamans at her best. Her brogue is charming, and she makes every point with the care of an artist who is interested in her work. Not one of her lines missed fire, and the audiences were kept laughing and smiling by turns during the entire piece. Leon Fairchild, Ben J. Miles, and Pickering Brown were the assistants who helped Miss Emmett in her task of amusing the faithful patrons of Pastor's. Smirl and Kessner scored in their acrobatic and dancing skit, and their cute little dog made a hit all by himself. J. K. Hutchinson and company repeated the success scored here a few weeks ago in The Idol Smasher, which winds up with a thrilling hand-to-hand fight that is very realistic. Mr. Hutchinson's impersonation of the rough-and-ready Texan is one of the best things he has done, and he was well supported by two fairly clever people. Harry Dudley and Alice Chesiyn pleased with their bright singing act. They introduced a new song called "Good-bye, Sweetheart, Good-bye," by Albert Von Tilzer, that was warmly encored. Miss Chesiyn's coon song was also thoroughly appreciated. Cook and Sylva were a special feature and Mr. Cook again proved that he is among the very best wooden-shoe dancers in the profession. The new trio, Fitzgibbon, Morse and Drisiane, were an added attraction and made a triumphant debut. Mr. Morse presided at the piano and played the accompaniments for the other two. It is needless to say that Bert Fitzgibbon simply walked away with the honors. He has a method that is so original that he need fear no imitators, and the way the audience shrieked at his parodies, sung in his own peculiar way, was a treat. The act went with a swing and dash that was irresistible, and the three young men were given many hearty recalls. Others in the bill were Kane, the ventriloquist; Siddons Brothers, Orville Fitcher, Sheppard and Ward, and Gordon and Chacon. The vitagraph views were interesting. James B. Donovan was billed to appear, assisted by Rena Arnold, in a new sketch called Twenty Minutes on Broadway, written by himself. Owing to Miss Arnold's illness, Mr. Donovan did a monologue that was a big hit.

KEITH'S UNION SQUARE.—The Agoust Family, who were seen here some years ago, are paying us a return visit and last week repeated the success they scored here during their former engagements. Their juggling act is unique and shines more brightly by contrast with that of a troupe of imitators that appeared at the same theatre a few weeks ago. The laughing honors were pretty evenly divided between Will M. Cressy and Blanche Dayne in The New Depot and Will H. Murphy and Blanche Nichols in From Zaza to Uncle Tom. The players and the sketches are among the very best in vaudeville, and the spectators gave themselves up unrestrainedly both to Mr. Cressy's quiet humor and to Mr. Murphy's more boisterous methods. The Village Choir scored heavily with their well rendered songs and were encored repeatedly. Joe Reichen, a European performer, made his American debut, exhibiting a few exceedingly well trained dogs. Nothing exactly like them has ever been seen here. The animals are wonderfully strong in their legs and when tossed in the air land firmly on their master's hand in any position desired by him. The best trick in the act is the one in which one of the dogs stands on Mr. Reichen's forehead on one of his forefeet, maintaining a splendid balance. Ed J. Rice, the clever monologist, who is seen here too seldom, won plenty of laughs with his well told stories. The Flying Rathbuns, Conkley and McBride, Kenyon and De Garmo, Al. Coleman, the Althea Twins, Robin Heath, Kilmer and Daly, and the kinetograph rounded out the bill.

HAMMERSTEIN'S VICTORIA.—Fred Karno's original London Comedy company of fourteen people made its first appearance in America last week, presenting A Night in an English Music Hall; or, The Mumming Birds. It is a rough-and-tumble farce, full of the most absurd horseplay, but judging from the laughter that prevailed during its interpretation it just hit the fancy of Mr. Hammerstein's patrons. The scene is set to show a small variety stage of the old-fashioned sort, with the lower boxes resting inside the footlights. There are upper and lower boxes filled with spectators, all of whom take a hand in the fun. There is a bibulous man, who has a box all to himself, and a very bad boy is seated in the box opposite. The music hall artists come on one by one to do their turns, and the manner in which the spectators express their disapproval of each and every act is extremely funny. There are a topical vocalist, a serio-comic with very slender legs, a singing quartette, a magician and last, but not least, a wrestler, all of whom make vain attempts to entertain. They are bombarded with buns, bits of bread, cushions, and in one instance even a fresh custard pie is used as a weapon to discourage a too ambitious tenor. In the finale the entire company becomes involved in a row and the curtain falls on an uproarious climax. It is not to be wondered at that Mr. Karno has kept five or six companies busy in different parts of England for several years past with this act. Marshall P. Wilder was on hand with some new material as well as his old standbys. His dissertation on the automobile craze was one of the best things in his act. Alexander Leo Nino, a clever trick violinist, made his American debut with success, as did also Mlle. Celeste, a smart juggler, who was billed as a "juggierine." The Empire City Quartette scored their usual hit, and the Mason-Keeler company in Hooked by Crook never went better. Ed Reynard, with his remarkable ventriloquial act; Pat Rooney and Marion Bent, with their smart dancing turn; Keno, Welsh and Melrose, clever comedy acrobats, and the vitagraph rounded out a fine bill.

ALHAMBRA.—James T. Powers, the comic opera comedian, made his vaudeville debut here last week and was given a reception that proved that he is held in high esteem even in Harlem. Mr. Powers presented a little offering called Dreaming, evidently of his own making. It was billed as a satire on the vaudeville craze and included a number of odd little tricks that helped to show the comedian at his best. He sits down in an easy chair, falls asleep, and during his dreams goes through the various stunts done by vaudeville comedians. He does a short monologue, in which he tells some fairly funny stories, sings a "tough" song, and winds up with a jolly topical ditty, in the rendition of which he is assisted by a chorus of five men. He also introduces his imitation of a girl dressing that he has been doing off and on for many years, but which never grows tiresome. Taken altogether, Mr. Powers' plunge into vaudeville was very happily made. Another big novelty was The Girl in the Clouds, a pretentious production staged by Lewis Hooper under the direction of Lasky Rolfe and company, who are responsible for some of the best novelties we have seen this season. The act opens with a scene showing the tall buildings of New York at night as seen from the roof of a skyscraper. Five men are sitting on the roof, one of whom is a clever 'cellist and the others fairly good singers. The singers twit their musical companion with his infatuation for a girl in the clouds, from whom he says he receives his inspiration. The 'cellist plays and the young men sing the song called "Dearie," and the refrain is echoed from above. A slow transformation discloses a girl seated in the clouds, playing a harp and singing. She expresses a longing to join her earthly admirer, and as the god of thunder appears amid much rumbling and as the scene fades from view it is presumed that the girl gets her wish. The turn is pleasing on account of its novelty, and made a good impression. The incidental music was arranged by Theodore Bendix. The Mysterious Howards, Australian entertainers, who do an act similar to that of the Zancigs, made their American debut. One of them is blindfolded, while his brother walks about the house picking up articles offered, which the man on the stage describes in the usual way, after being questioned. The second part of their act is done without any verbal communication, and the Howard on the stage writes the numbers on bills and the time on watches with unerring accuracy. The turn is an excellent one of its class. Mayme Remington and her Buster Brownies were big favorites, and every one of their songs was warmly applauded. Miss Remington introduced a new Japanese song, with a special setting and costumes, that is quite catchy. Other good acts were done by Sydney Grant, with his new imitations; the Three Yoscarrys, Shean and Warren, Bruno and Russel, Foster and Foster, and the vitagraph.

HURTIG AND SEAMON'S.—The Mysterious Zancigs headed the bill and kept the audience wondering how they managed to do their wonderful tricks of thought transference. Ward and Curran were as funny as they always are in the latest version of The Terrible Judge. Al W. Maddox and Maybelle Melvin presented for the first time here their new sketch, At the Station. The scene is laid in a country railroad station, and the characters are a comedian and a soubrette, who had known each other in more prosperous days, and who meet in this out-of-the-way place by chance. They shake hands and resume their old friendship, agreeing to start together to fill an engagement in Boston that has been promised to the girl for herself and another partner, who had backed out at the last moment. The sketch is simply a skeleton on which are hung a number of good gags and several excellent imitations done by Mr. Maddox, who gives a very lifelike portrayal of the eccentricities of Johnny Ray, besides doing his imitation of a dying rooster and other things. Miss Melvin is a pretty girl; she sings a coon song excellently and assists Mr. Maddox in extracting the humor from the witty lines of the sketch. Mr. Maddox is a very versatile comedian, and is capable of even better work than he does in this act. The team received a double curtain call at the end of the sketch. Edwin Keough, assisted by Helen Nelson, was supremely satisfactory in A Vaudeville Surprise. Dolph and Susie Levino introduced a new skit called Hypnotizing a Wife, that proved very diverting and won a good many laughs. Carlin and Otto, in their familiar Dutch specialty; the Heras Family of clever acrobats; Nanon Jacques, vocalist; Byers and Herrmana, pantomimists, and the kinetograph also found favor.

COLONIAL.—A female jiu jitsu expert named M. Soga was the principal attraction last week. Miss Soga had an encounter in Harlem a few days ago with a loafer who tried to flirt with her, and she applied her knowledge of the Japanese art of self-defense so skillfully and obtained so much newspaper notoriety that Manager Williams lost no time in engaging her for his theatre. She gave an exhibition that interested the women very much, showing how a very slight girl can defend herself against the attacks of the strongest man. Her turn was followed by jiu jitsu bouts between several male Japanese. Mr. and Mrs. Sidney Drew made a laughing hit in The Yellow Dragon, George R. Deane's cleverly written sketch. Edward Blondell and company were immensely funny in The Lost Boy. Frank Bush told a number of good stories in his inimitable way. The Brothers Lloyd, in their marvelous bounding rope act; Ollie Young and Brother, clever hoop rollers; Carmencita, with her Spanish dances; the Musical Avolios, xylophone experts, and Ila Grannon also pleased. Ephraim Thomson's elephants were a special feature and their antics were loudly applauded.

PROCTOR'S TWENTY-THIRD STREET.—Lillian Russell continued her engagement, and crowded houses were the rule. Miss Russell has dispensed with the services of the orchestra, and her accompaniments are now played on a piano placed on the stage. Edwin Stevens returned to vaudeville and delighted every one with his bright monologue. Searl and Violet Allen were seen in a new sketch called The New Reporter, that is full of bright lines and deserves to rank with The Sign Painter in popularity. Both players were quite at home in their parts and won many hearty laughs. Watson, Hutchings and Edwards scored heavily in The Vaudeville Exchange. Rawson and June threw their boomerangs with great success. Gillett's dogs, Charles F. Semon, Hathaway and Walton, Cooper and Robinson, and the pictures contributed to an excellent programme.

PROCTOR'S FIFTY-EIGHTH STREET.—Herbert Keicey and Effie Shannon were the headliners of an excellent programme, presenting A String of Pearls. Katie Barry was a special feature and made a big hit with her new songs, including a funny ditty called "Ain't It Hard to be So Beautiful?" written by Porter Emerson Browne and George H. Bell. Dolan and Lenharr and Delmore and Lee were also prominent in the bill that included Coin's dogs, Lew Hawkins, Mills and Morris, the Transatlantic Four, Kennedy and Quatrelli, and the pictures.

The Burlesque Houses.

DEWEY.—The World Beaters filled a profitable engagement here last week and pleased the patrons with a bright, lively performance. The excellent olio included McFarland and McDonald, Sisters De Forest, Bohannon and Corey, Quigg, Edwards and Nickerson, and Niblo and Spencer. Jolly Old Sports and All at Sea were the travesties that engaged the services of a large company. This week, Wine, Women and Song.

GOTHAM.—Fred Irwin's Big Show entertained the Harlemites most sucessfully and the various members of the company came in for warm approval. Six Musical Ratzenbenders, Sisters De Faye, and Carleton and Terre are prominent in the olio. This week, The Devil's Daughter.

CIRCLE.—The Dainty Duchess, under the direction of Weber and Rush, scored heavily with the patrons of this house last week. This week, Clark's Runaway Girls.

LONDON.—Miss New York, Jr. proved a strong magnet and the efforts of the Wiora Trio, Boston City Quartette, Holman, Hayward and Hayward and others were well received. This week, Empire Burlesquers.

MINER'S BOWERY.—The Bohemian Burlesquers played a return engagement here last week to good business. This week, Yankee Doodle Girls.

MINER'S EIGHTH AVENUE.—Reilly and Woods' Big Show drew big audiences last week. This week, Miss New York, Jr.

MARSHALL IN BERLIN.

BERLIN, GERMANY, Oct. 12.

Just a few lines from Berlin, the centre of European vaudeville enterprise. It is so called because all the Continental managers either come personally or send a representative once a month to this metropolis to view the acts at the different establishments. Strange to say, however, out of the numerous variety halls in the city only three can be picked as strictly first-class. These are the Apollo Theatre, Wintergarten, and Passage Theatre. These theatres generally have a splendid pick of the vaudeville world for their monthly programmes. The Wintergarten programme of this month contains several American acts, all being well received. Collins and Hart are quite successful in producing the desired laughter, while the comic wire act of Cole de Lasse Duo and the bar act of the Artois Brothers are watched with the greatest interest. Ludwig Amann, the mimic, also gets his share of well-earned applause. At the Apollo Theatre Daisy Jerome is featured, and she caught on immensely with the Germans. There is also a farce called An Evening in an American Tingel Tangel that has been the laughing hit of the theatre since June. This is a German copy of the original production, there being at least twenty imitations playing at the different Continental halls. The feature at the Passage Theatre this month is your humble servant, Marshall, the Mystic, and his hats, and I must say that the hats are behaving admirably. When an opposition house offers an artist time for next season, as they did to Marshall, it must mean something, as that is by no means customary in this country.

Besides the different theatres there are two permanent circuses in the city. Circus Busch is at Hamburg during the Summer, but during the regular season Berlin is the headquarters. A number of first-class vaudeville turns are shown there between the regular circus acts, but as I have not had the pleasure of seeing the performance I cannot say anything about it. One of the announced acts is called Japanese Infantry; or, The Heroes of Port Arthur. I understand it is similar to the act offered by the Streator Zouaves, except that its members are Japanese. The manager of the turn is an American. Circus Albert Schumann is the other one, both being first-class places, and they try to outdo each other with sensational novelties. Speaking of novelties, Richard Pitrot was in town for a number of days, during which time he was busy looking over the different bills, with the object of finding something in this entertainment world which is brand new for the States. Some people may consider that an easy task for Mr. Pitrot, but, on the contrary, it is very difficult for several reasons. Firstly, over here they generally get monthly engagements, while in the States it is only a week. Secondly, they cannot understand that "two shows a day" system, being used to night shows only. Then the most important fact is that the American public is so different from the European that an act may be a big hit here and a fall in Yankeeland. All this is given full consideration by the "globe trotter." He expects to return home about January, and by that time I am sure he will have enough novelties on his books to supply all the first-class houses at home.

As I left Copenhagen I met Everhart, the hoop roller, who is this month at the Circus Variety. McDonald and Huntington are also on the bill. I received a communication from Amsterdam, Holland, about the bill at the Circus Carre, where a number of Americans are performing at present. The Four Bard Brothers, acrobats, made their first European appearance there Oct. 1 and were successful. They have a very good start over here, as next month they come to Berlin; for December they have booked Copenhagen. Alice Raymond and John Kurkamp in their pleasing musical act and Charles Montrell with his original juggling turn are also successful. Potter and Hartwell have a late place on the bill, following several acrobatic acts; nevertheless they make a hit. They had a very unpleasant experience, however, on their trip to Amsterdam. At Copenhagen they bought two sleepers for the German train. When they arrived at Altona, ready to occupy their berths, the tickets were ignored. Not having any German money, and the official not accepting any Dutch or Danish coin, they were obliged to sit up all night in a small, cold apartment. From Amsterdam they go to Paris. Imro Fox and the Baggesens are at the Apollo, Vienna.

The Coliseum at Munich reopened Sept. 30. It was completely renovated during the Summer. It can now be considered a first-class metropolitan variety house. It is under the direction of Joseph Brunner, who is also proprietor of "Die Blumensaele," another first-class theatre in that city. The Apollo Theatre at Nuernberg opened Oct. 16 with the return of the once-popular resident manager, Otto Hiller, who held that position from 1897 to 1902. The Scala Theatre of Cologne and the Reichshallen Theatre of Duesseldorf have formed a company to go into effect Nov. 1. It is called "Folies-Caprice-Gesellschaft," by its founders, Leo L., Lewin, late of Rembrandt Theatre, Amsterdam, and J. Schubert, late house agent of Folies Caprice Theatre, Berlin. The financial basis of the company has not been announced as far. It has been announced that the Moulin Rouge Theatre, Paris, will soon have the same director, M. Vallette, under whose management the theatre was recently closed by the striking artists, as their salary did not materialize. With this it is reported that he will make good all loss of salaries, etc. However, I am convinced that the performers will not be so quick in signing contracts for that house in the future unless there is a visible guarantee for their money.

There is a book in the hands of the printer called "Artistenrecht," which, I understand, is a full treatise of the rights of performers and their duties. It will undoubtedly prove a most useful thing in the hands of any artist traveling on the Continent on account of the numerous clauses and tricks in the contracts.

MARSHALL, THE MYSTIC.

NEW SPECTACLE AT THE HIPPODROME.

The Romance of a Hindoo Princess, a gorgeous spectacle in two scenes, replaced The Raiders as the second half of the bill at the New York Hippodrome, on Wednesday evening last. Every one of the five thousand seats in the big house was filled, and the immense audience expressed its approval of the new offering in no uncertain way. The spectacle was arranged by Frederick Thompson, of Thompson and Dundy, managers of the Hippodrome, and to Mr. Thompson's credit it must be said that he has excelled his own record, which is one that any man might be proud of. The two big scenes, splendidly painted by Arthur Voegtlin, are strikingly beautiful, and showed to great advantage on the immense stage. The groupings, the movements of the hundreds of people, the quaint and pretty costumes, and the apparent disregard of cost in staging the piece, all helped to impress the spectators in an irresistible manner. To Edward F. Temple, the masterly stage director of the Hippodrome, is due the credit for the result attained. In this piece he has again shown himself a positive genius in the matter of handling big crowds, and the few hitches that occurred were of so trivial a nature that they did not mar the effect perceptibly. There was an annoying delay between the scenes, owing to a break in the machinery used for lowering the floor over the big tank, but the audience was very patient and felt amply rewarded when the scene was finally disclosed.

The story of the piece in brief concerns a young Hindoo princess whose hand is sought in marriage by rival lovers. Her father gives her to one man, and the disappointed one, for revenge, plans an attack on the castle in which the Princess lives, with the intention of abducting her. With a number of horsemen and several elephants he surrounds the castle and there is a terrific encounter, at the climax of which he rides up on the back of an elephant under the window of the Princess' room and carries her off. The second scene shows a mountain pass, with the poor Princess in the hands of her abductors. Her affianced husband, followed by an immense army of retainers, makes an attack on the camp and after another exchange of hostilities the girl is rescued and carried back in triumph. The villain and his followers are put to rout, and they are so hard pressed that several of the elephants and their riders are forced to make a slide for life from the top of a hill into the river below. This episode was the climax of the spectacle, and New York got a new sensation as it saw the ponderous animals slide down the runway and land in the big tank with a series of splashes that caused the water to fly in every direction. The pachyderms seemed to enjoy their plunge immensely, and appeared to be most unwilling to leave the tank. They were secured by the raising of the floor of the stage to its proper level, and this kept the majority of the audience interested for several minutes after the curtain had fallen. In the first scene there is a ballet of Nautch girls that is beautifully costumed and a treat to the artistic eye. The whole affair was a triumph for Mr. Thompson and Mr. Temple, and will undoubtedly result in keeping up the interest of the public in this, the largest and finest playhouse in the world.

A Yankee Circus on Mars was retained as the opening number, and the brilliant pageant was again received with great applause. Some new European acts were added to the olio, that makes the attraction even stronger than before. The act that found most favor was that presented by Miss Marquis, who has a troupe of trained ponies that are a delight. One of them is a born comedian, and, assisted by a clown, made a hit that will surely cause an extension of his engagement. Another big act was shown by Claire Heliot, who has a lion-taming exhibition that is one of the biggest things of its kind ever shown here. An immense cage was erected by the expert stage hands, and a dozen lions were released from their cages into it. Miss Heliot put them through their paces in splendid style, showing an utter absence of fear in the presence of the kings of the forest. The remarkable feature of the act is that Miss Heliot has in the same cage several large dogs, and she compels the lions to stand still on the platform while the dogs take flying leaps over their backs. At the end of the act, after all the lions but one have been driven back to their cages, Miss Heliot carries the remaining one off on her shoulders. Some amusement was caused by the antics of her attendant, who displayed remarkable agility in placing the necessary paraphernalia, and making a quick exit from the cage. The Kaufmann Troupe of women cyclists, Louise and Robert Cottrell, N. Marceiline, the Four Milans, the Three Carrollos, the Three Castrillions, and the clowns continue their successful engagements.

On the opening night, Florence Sinnott, who played the Princess, had a very narrow escape from a sudden and terrible death. In the rescue scene, in which she is carried up the mountain on the back of a spirited horse by her lover, she slipped from the horse's back and fell in the track of the other horses that were galloping up the hill. She was promptly rescued, however, and sustained only a few bruises. Most of the people in the house were watching the plunging elephants, and Miss Sinnott's mishap did not cause any undue excitement. The Romance of A Hindoo Princess and A Yankee Circus on Mars will continue at the Hippodrome until further notice.

MASON A BUSY MAN.

Jack Mason has been exceptionally busy this season, as his services as an arranger and producer of dances have been in great demand. He has staged the principal numbers in The Belle of Avenue A, The Jolly Baron, the Duke of Duluth and George Sidney's company. Last week, during the temporary illness of Nat M. Wills he played Mr. Wills' part in The Duke of Duluth at three performances without a rehearsal. His Five Society Belles have opened their season and are well booked. The act is entirely new in every detail, and Mr. Mason has exercised unusual care in selecting the members of his little company. He has been offered a fine list of bookings in Europe for this act and will organize an equally good company, keeping one at work in Europe and the other on this side. He also has in preparation a condensed musical comedy which he will send out, headed by Harry Short, the comedian, and Grace Garner, who is at present prima donna of the Society Belles.

THE PAN CLUB.

The Pan Club, the members of which believe that a good natured "roast" is a good thing for everybody, and which is composed of the male members of the Tiger Lillies company, including the proprietor, Will N. Drew, and Manager Grodz, held its first social session at Duluth, Minn., Oct. 12. An excellent menu was served, after which each member was "put on the pan" and done to a turn. Those present were Mrs. Craig, Mrs. Grodz, Mrs. Burmaster, Mrs. Carr, the Misses Sherwood, Vernon, Schuler and Marks, and Messrs. Will N. Drew, Most Honorable Pan; Will J. Cooke, Big Pan; Alex. Carr, Nearly Pan; Sam Laveen, Dish Pan; Al Marshall, Frying Pan; Richy Craig, Little Pan; George Keller, Almost Pan; Will Cunningham, Dancing Pan; Fred Burmaster, Married Pan, and Izzy Grodz, Griddle Pan.

UNCLE SAM'S MOVING PICTURES.

The Navy Department will bring the big moving picture exhibit that has been at the Portland Exposition to St. Louis, where several exhibitions will be given with a view to ascertaining whether a tour of the country with the pictures would be profitable. The views show every department of the navy, and were taken at great expense in America and Europe. The object in showing them throughout the country is to interest young men in joining the navy, as it is calculated that the pictures will stir the blood of the lads in the rural districts so strongly that they simply cannot resist the temptation to rush to the nearest recruiting station to find out what a "life on the ocean wave" is really like.

MELVILLE'S CONTINENTAL NOTES.

HANOVER, GERMANY, Sept. 2.

We arrived here and found a very pretty town and a well-conducted theatre to play in. The Mellini Theatre has been decorated and renovated for the season, and ranks as one of the finest theatres in Germany. The season opened in August, and many agents and directors were present during the first fifteen days. B. F. Keith's foreign representative, Mr. Feiber, among the rest, took a look in, as he is on his Continental tour at present. On the bill were the Harmony Four, well known in America, who made a big success here and are now at the Apollo Theatre, Dusseldorf, where they have been prolonged another two weeks on account of their hit. While here at Mellini Theatre, a little unpleasantness occurred between them and the management. It is the first time I have ever heard of such an incident, but there are many things to learn in Germany. On the contract of the Harmony Four was a stipulation that a box chamber scene was to be provided with drawing-room furniture, and a few other things used in the act. They were accordingly provided, and at the conclusion of the engagement a bill was sent to them for the scenery and all the furniture. I understand that the management do not provide box chamber sets in variety houses, and as this was a special order, sent and got it. The Harmony Four refused to settle, and the case will be tested. The same box scene is being used this week by Tom Hearn, "the lazy juggler," who is on the bill with us. He is waiting to see if he will be charged for the use of it also. By the way, the above gentleman has just received word that he has won his long pending case against Director Brucke, of the Orpheum, Frankfort, who, when he found Hearn was not a howling success at Frankfort changed him on the bill after 8 P. M., putting him on second, when he was ninth on the bill a short time before. Hearn had been to the theatre, read the programme of 7 P. M., satisfied himself that he was on at the same time as the night before, and when he returned to the theatre to go on, discovered that his turn was past and his engagement lost. It was a neat trick, and since it happened every American performer has been quite on the alert for such things. Brucke, the director, has had to pay the full salary to Hearn and all costs of the suit, which was fought by the Artisten Lodge of Berlin, not costing the artist one cent, even if he had lost.

In regard to the accident that happened to myself in the Reichshallen Theatre, Cologne, (same director), where, through the carelessness of a stage-hand, a heavy iron weight fell on my head, I was presented with the doctor's bill, which I paid, although the theatre was responsible. It has been said that I am lucky, as I was not charged for making a dent in the bottom of the weight with my head. While on the subject of law, it may be interesting to the originators of the Magic Kettle act in America to learn that Dr. Maxim Boyd, an alleged scientist, who was employed by a theatrical agent in London to copy the act for the London Hippodrome, has been sentenced to three years in prison, at hard labor, for forgery and a succession of frauds on landladies and others too numerous to mention; his last offense was forging a cheque for £100. He was employed as a clerk in a theatrical agent's office in London, at a salary of twenty-five shillings per week, when he was induced by them to call himself Dr. Maxim Boyd. The agents then booked the act at the London Hippodrome, to oppose the original Magic Kettle at the Palace Theatre.

A colored team of dancers, called the Britons, who are from America, are on the bill here, making a big hit. They opened at Budapest, Hungary, about four months ago, and are on their way to London to open Oct 1. They will certainly get them going there, as their act is ginger from start to finish. On the bill with us are no less than fourteen English-speaking people, the largest number I have met since I came to the Continent, on one bill. We are all having a lot to say to each other. Otto Reuter is one of the big features on the bill; he is acknowledged to be the biggest drawing card in Germany. He is a monologist, and after his act, just by coming out and walking from one side of the stage to the other, gets no less than eight curtains nightly. I am glad we go on just before him, as the audience is tired out with applauding after his turn.

I have commenced to play theatres on percentage. This is my first trial at this form of work with "Motogirl" in Germany. There are many cities with populations ranging from 60,000 and above, that have directors of theatres who, although willing to take a chance, will not bind themselves down to a large salary, but will give, if the act is a strong drawing card, a good guarantee of actual cash, and sharing terms, or percentage on the gross receipts paid nightly and allow a representative to control the box office receipts. All these arrangements can be made for an act that will draw. From Oct. 1 to 15 we are playing on these conditions in Crefeld, four hours' railroad ride from Hanover, then finish the month of October at Central Theatre, Chemnitz. There is a big field for acts that do not demand extravagant salaries, and such acts can play at least two years without interruption, and only have to work once every evening. I shall feel quite strange having to appear twice daily, if we are ever called upon to do it after getting through with the Continent. I may mention that the four Harveys on the bill with us here do a very clever wire act, in which they finish with a novel cake walk on the wire, executing many of the well-known evolutions. They hold contracts for America, opening at Keith's Union Square Theatre. The new programme for the first part of October at the Mellini Theatre includes Bedini and Arthur, the comic jugglers. The business here has been of a record type, with standing room at a premium. I will write again from Chemnitz, when we get there, and I hope to send some interesting news. I understand it is one of the prettiest theatres in Germany. I suppose the audience will be supplied, as usual, with beer and sandwiches, to keep them interested.

FREDERIC MELVILLE.

HOUDINI FOOLS POLICE.

Harry Houdini, who is filling a two weeks' engagement at the Orpheum, Brooklyn, played a neat trick on the police of the Bergen street station on Tuesday last by escaping from a cell after he had been securely locked in. In addition to Captain Baldwin and several of his subordinates there were a number of reporters present, and they all joined in helping to search the "Handcuff King" after he had divested himself of his clothing. They looked into his mouth, ran their fingers through his hair and apparently made sure that he had no keys concealed about him. He was then placed in a cell which was locked with a bar lock and then fastened with two large padlocks. In less than seven minutes Houdini not only released himself, but opened the door of the adjoining cell and let out a man who was sleeping off a spree. The captain and his men were greatly astonished, and the former gave Houdini a letter certifying to the facts, which the performer has added to the large number of similar certificates that he has received from the police officials of the leading cities of Europe.

CLEVER ARTISTS RETURN.

Nick Long and Idalene Cotton, who have been out of vaudeville for some time, have returned to that field and have been very warmly welcomed. Their press notices have been extremely flattering, and Miss Cotton's imitation of Mrs. Fiske in Leah Kleschna has been very highly praised.

VAUDEVILLE IN BROOKLYN.

At the Orpheum last week the bill included Harry Houdini, Emmett Corrigan and company in his new act, John Hyams and Leila McIntyre, Charles H. Burke, Grace La Rue and company, Macart's dogs and monkeys, George Wilson, and Toto. This week Ephraim Thompson's elephants, Houdini, Carmencita, Mr. and Mrs. Sidney Drew, Edward Blondell and company, Frank Bush, Musical Avolios, Brothers Lloyd, and Illa Grannon.

At Hyde and Behman's last week Knabenshue was the leading feature, others being Frank D. Bryan, Press Eldridge, Goleman's dogs and cats, Alf Holt, Canfield and Carlton, Doherty Sisters, Piccolo Midgets, and Brandow and Wiley. This week James J. Corbett, Barney Fagan and Henrietta Byron, Howard and Bland, Dan Sherman and Mabel Deforest, Burke and Dempsey, Therese Dorgeval, Willis and Hassan, Dan Harrington, and Cook and Sylvia.

The Amphion last week offered John T. Kelly and company, Elinore Sisters, Rice and Cady, Tony Wilson and Heloise, Juggling McBans, Josephine Gassman, Mlle. Amoros, and Lee Mas Anders. This week Herbert Kelcey and Effie Shannon, Shean and Warren, Adolph Zink, Josephine Gassman and Picks, Kennedy and Rooney, Alf Grant, Martin Brothers, and Robinson and Grant.

Keeney's Theatre last week headlined Valerie Bergere and company, others being Annie and Jennie Yeamans, Frank B. Head and Marion Nelson, Golden Gate Quintette, and Dorsch and Russell. This week George Harris Donohue (Raffles), Frank Mayne and company, Adele Purvis Onri, Dixon, Bowers and Dixon, Murphy and Andrews, Joe and Nellie Doner, Tauda, and Slater and Williams.

At the Gotham last week were Alice Davenport and company, Edgar Allen and company, Caprice, Lynn and Fay, Beanah and Miller, Nate Leipsig, and Waldorf and Mendez. This week the bill includes O'Brien and Havel, Treloar, Colby and Way, Mayme Remington, Baker and Lynn, Mallory Brothers and Halliday, Watson and Morrisey, and Clifford and Fox.

VAUDEVILLE JOTTINGS.

The Hebrew Orphan Home Band, composed of sixty clever little musicians in regimental uniforms, saw the performance at Hurtig and Seamon's Music Hall last Saturday afternoon.

Mr. and Mrs. Vance produced their new dramatic sketch, Just Like a Woman, written for them by Edwin T. Emery, at the Empire Theatre, San Francisco, Oct. 1, and both play and players are reported to have made a hit.

Henry Lee will play an indefinite engagement at the Eden Musee, in this city, beginning this week. He will change his impersonations frequently and will have on his list the men who are most in the public eye. During the political campaign he will impersonate the candidates for the principal offices and will use appropriate speeches for each one.

On Thursday evening last the Hippodrome was the scene of an unusually large theatre party. It was composed of the delegates to the Bottle Manufacturers' Association and numbered over 1700.

Pearl Andrews tried a new act at Keith's Union Square Theatre on Tuesday afternoon last and it met with decided approval. The special feature of the turn is a very accurate imitation of Jefferson De Angelis as he appears in Fantana.

Joseph Hart and Carrie De Mar returned to vaudeville at the Bijou Theatre, New Haven, Conn., last week, and are reported to have scored a big hit in Mr. Hart's latest farcette, The Other Fellow.

During the engagement of Herrmann the Great at Proctor's Theatre, Troy, N. Y., last week the house was sold out at each performance and standing room was at a premium. According to reports the new act of Herrmann this year is the best he has ever had. The setting is described as gorgeous and cost something like $10,000. Besides Madame Marie Herrmann, the magician is assisted by four valets in page costumes. Herrmann is at Hammerstein's, New York, this week.

Mr. and Mrs. George Lockwood are at their home in Fair Haven, N. J., after a pleasant and prosperous season in the parks. Their act, Her Anniversary Present, gave great satisfaction. They are well booked up for the Winter, with a trip to the Pacific coast.

Norbert Lusk, a young actor-author, is preparing a sketch for Irene Ackerman, who will present it in vaudeville.

Cheridah Simpson has left vaudeville temporarily and has already made a marked impression as Robin Hood in Babes in the Wood.

Annie Irish has engaged Seymour A. Rose and Joseph Eggerton for her new one-act play, Jim and Me, which will be seen at the Colonial next week.

Antonio Pubillones, proprietor of a circus that has been performing in Cuba and Central and South America, was detained on an order of arrest on Saturday as he was about to sail for Havana. William Hawkins recovered judgment for $1,058.67 as the assignee of Alfred N. Gillette, an acrobat with the circus in February, March and April, 1902. It is alleged in the complaint that Gillette took part of his salary in notes and lent the circus man money.

Mudge and Morton sailed Oct. 21 on the Philadelphia for Southampton and go from there to South Africa, playing Johannesburg and Cape Town and returning to London for four weeks at the Palace.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Olympic this week: Thorne and Carleton, Colonel Bordeverry, Hengler Sisters, Wardenberry Brothers, Estelita and Garabardo, Howard Brothers, Burton and Brooks, Casard and De Verne, Southern Sisters, Tom Ripley, and W. P. Cresswell.——Haymarket: Dida, Cole and Johnson, Yankee Doodle Boys, Reiff Brothers, West and Van Sicklen, Les Freres De Kock, Lemont's Dogs, Werden and Gladdish, Ernest Lenore, Schiller Brothers.——Vaudette Theatre: Sam and Ida Kelly, Pope and his dog, Catherine Clemmons and "picks," the Benningtons, Carrie Winner, Mack Sisters, Zampa, Lucille Haines, Walter C. Stiles.——Coliseum: The Horse Show.——Orchestra Hall: Burton Holmes' travelogues.——Trocadero: Gayest Manhattan Burlesquers.——Folly: Broadway Gaiety Girls.——Items: Mr. and Mrs. Gene Hughes were a hit on a bill of hits at the Olympic last week.—Reiff Brothers were another hit, and Youngs and Brooks musical act was thoroughly enjoyed; this act and Marguerite Sylva's singing toned up the whole bill.—Cole and Johnson's sketch was very well received.—Ernest Lenore was popular and Lucy and Lucier made a hit.—The successful fun makers of the week at the Haymarket included Armstrong and Holly and Mitchell and Cain.—Colonel Bordeverry's shooting act went well.—J. W. Brickhouse, formerly manager of the Garrick, Burlington, is manager of the Vaudette in Englewood.
OTIS COLBURN.

BOSTON, MASS.—Hal Davis and Inez Macauley lead the long bill at Keith's, presenting Pals. Others are the Navajo Girls, Stuart Barnes, Edwin Keough and co., the Valdares, May Belfort, Ward and Curran, Kern's dog, Bovani and Nevarro, Durbyelle Sisters, Walter Daniels, the Pryors, the Maginleys, and Charles Roltare.——In addition to the burlesquers at the Howard Athenaeum, the bill is provided by Julia Kingsley and Nelson Lewis, George H. Wood, Piccolo Midgets, Tyce and Jermon, Kelly and Reno, Fields and Hanson, Max Ritter, Jack and Gilda Cannon, Denorce and Belle, Smith and Reagan, and Bob Morris.——Robie's Knickerbocker Burlesquers are at the Lyceum.——In the olio with the Vanity Fair co. at the Palace are Harris and Harris, Reed and Shaw and others.——Miner's Americans are at the Columbia this week, and in the olio appear May Butler, Stewart Sisters, and Jed Williams.——Powell's Minstrel Maids have been at Austin and Stone's for nineteen weeks. With them in the current bill are Willie Baum, Warren and Havard, the Van Fleets, Carey and Cotter, and Riggs.——The Hub is now being devoted to moving pictures of the Britt-Nelson fight three times a day.
JAY BENTON.

PHILADELPHIA, PA.—Keith's New Theatre week 23 presents W. H. Murphy, Blanche Nichols and co., Ferry Corwey, Bloom and Cooper, Paul Conchas, Pantzer Trio, Joe Reichen's dogs, Harry Davenport, and the Village Choir. Patronage continues large.——At the Trocadero the Cherry Blossoms appear 23-28. This house plays good combinations and enjoys favor.——The Lyceum has The Dainty Duchess co., a credit to Lawrence Weber; business large. Runaway Girls 30.——The Casino has a good card in The World Beaters, with May Gibhardt and Major Nowak prominent. Wine, Woman and Song 30.——The Bijou has a good programme in the Baltimore Beauties. Merry Maidens 30.——The Bon Ton (late Star) opened with a free matinee 23, presenting continuous vaudeville. Price for balance of week, ten cents. Attractions not billed. This enterprise is an experiment.——Arch Street Museum has Zeda, Jack and Eva Graham, Flossie Le Van, Raymond Mewitt, and Leamy and Reese.
S. FERNBERGER.

KANSAS CITY, MO.—The Orpheum had its usual entertaining bill the week of 15-21, playing to large audiences. "Wizard" and Irene Stone in the Globe of Death, Four Emperors of Music, Emma Francis and her Arabs, Samuel Sigel, Redford and Winchester, Carver and Pollard, and the Big Three won applause.——The Majestic opened as a burlesque house 15 with Harry Bryant's co. as the attraction, playing to good business. Fred Waldman, formerly of Newark, N. J., is resident manager for the Columbian Amusement Co., lessees.——The Brigadiers was the Century offering 15-21, playing to big business. Battling Nelson appeared with the co. Kentucky Belles 22-28.
D. KEEDY CAMPBELL.

MINNEAPOLIS, MINN.—Orpheum (G. E. Raymond, res. mgr.): Week 15 Rose Stahl and co., Burton's dogs, Frederick Voelker, Howard Brothers, Lynn Weirber, Susie Fisher, Neff and Miller.——Lyceum had Americus Comedy Four, Charles S. Laird (a local singer of repute), Mr. and Mrs. John T. Powers, Green and Barton, Marguerite Newton, Starlo, and Barney First.——Unique: Edwin Muslimer's hogs and sheep, W. F. Cresswell, Harold Beero and Herman La Fluer, Carrie Russell, Baby Irma Wikoff and co., Harvey and Doane, and Carl Raymond.——Dewey: The Parisian Belles drew large business.
CHARLES M. LANE.

ST. LOUIS, MO.—At the Columbia 23-29 the fine bill includes S. Miller Kent and co., Henrietta De Serris, Belleclair Brothers, Paulo and Marlowe, Mitchell and Cain, Youngs and Brooks, Dill and Ward, Rice and Kemp, Martin and Ridgway, and Hank and Lottie Whitcomb; business is very large.——The Brigadiers are at the Standard. A Wise Guy is presented by Edmund Hays, Frank McNish and other celebrities. Business was never better.——At the Gayety Harry Bryant's Burlesquers are holding forth to excellent returns.
RICHARD SPAMER.

CINCINNATI, O.—The Columbia had the best bill of the season so far 15-21. The Hengler Sisters proved a revelation in songs and dances; Powell, the magician, offered a mystifying act; Wilton Brothers, a fine acrobatic act; Lew Wells, a good monologue, and Lindsay's dogs and monkeys, a fine animal act. Others were Hines and Remington, Stinson and Merton, and George B. Alexander.——The Colonial Belles proved a winner at the People's 15-21.——The Standard had Hyde's Blue Ribbon Girls in good burlesques and a strong olio.
H. A. SUTTON.

INDIANAPOLIS, IND.—Grand (Shafer Ziegler, mgr.): The Fadettes scored the hit of the season 16-21. Knight Brothers and Sawtelle, Mazus and Mazette, Estelle Wordette and co., Mlle. Latina, Norton and Nicholson, Joseph Newman, and Blanche Sharp were good. Business excellent.——Empire (Charles Zimmerman, mgr.): Dainty Paree Burlesquers week 16-21. Fay Foster co. 23.——Item: Estelle Wordette at the Grand is an Indianapolis girl, who is pleasing her friends here by her good work.
PEARL KIRKWOOD.

JERSEY CITY, N. J.—Bon Ton Theatre (Thos. W. Dinkins, mgr.): The Baltimore Beauties drew well 16-21. High School Girls 23-28.——Items: Jersey City Lodge, No. 24, T. M. A., met 15, and initiated James O'Brien, head doortender at the Bon Ton Theatre.—Larry Smith had an operation performed at the hospital here 16 for a broken knee cap. He is now convalescent. His wife, Mamie Charpion, left the co. 14, and will remain here until the team resumes with the co.
WALTER C. SMITH.

CLEVELAND, O.—The bill at Keith's 23-28 includes Ye Colonial Septette, Meriam's dogs, Four Pirocoffis, Foy and Clark, R. J. Jose, Winona Winter, Hoey and Lee, and Campbell and Johnson.——The Colonial Belles are at the Star Theatre.——At the Empire Theatre the Parisian Widows hold forth.——The bill at the Lyric Theatre is Mr. and Mrs. Walter Deaves, Zaino, Jennie Brooks, Eddie and Lottie Dwyer, William Puttey, and Barry Scanlon.
WILLIAM CRASTON.

ALBANY, N. Y.—Proctor's Theatre (Howard Graham, res.-mgr.): A good bill was offered week 16-21, which included John C. Rice and Sally Cohen, the Military Octette, Howard and Bland, George W. Day, Artie Hall, Ed Foster and dog, the Tanakas, and Clark and Florette. Business continues heavy.——Gaiety Theatre (H. R. Nichols, mgr.): Week 16-21: The Gay Masqueraders drew capacity houses. Rice and Barton's Gaiety co. 23-28.
GEORGE W. HERRICK.

LOS ANGELES, CAL.—Orpheum (Clarence Drown, mgr.): Professor Allini's monkey was one of the big features 9-15. Harry Corson Clarke and co. in Strategy are very clever and bring forth a great deal of laughter that is well earned. The Spook Minstrels, Genaro and Bailey, and Holcombe, Curtis and Webb were popular. On the holdover list were Buckner, Jolson, Palmer and Jolson, and Julien Eltinge.
DON W. CARLTON.

PROVIDENCE, R. I.—Keith's (Charles Lovenberg, mgr.): Large houses 16-21 applauded Baron's Burlesque Menagerie, Guyer and O'Neil, Ferry Corwey, Bloom and Cooper, Louise Dresser, Jack Norworth, Five Mowatts, Burke and Dempsey, Bruce and Daigneau, the Holdsworths, Walter Daniels, Nibbe and Bordeaux, and Stirk and London.——Westminster (George H. Batcheller, mgr.): Vanity Fair 16-21 drew good houses. City Sports 23-28.
HOWARD C. RIPLEY.

PITTSBURGH, PA.—The Grand (Harry Davis, mgr.) is drawing large audiences and the bills merit the business. Week 23-28: Wilfred Clarke and co., Chassino, Four Dancing Fords, Belle Hathaway's monkeys, Juggling McBans, Elmer Tenley, Leona Thurber and her "picks," Italian Trio, Stanley and Brockman, the Gregsons, Great Lynch, and Whittle.
ALBERT S. L. HEWES.

BUFFALO, N. Y.—Shea's, week 16, offered the Boy Paderewski, Eight Allisons, Mr. and Mrs. Gardner Crane, Jewell's manikins, Matthew and Ashley, Ellis-Nowlan Trio, La Petit Mignon, Jack Gardner, Polk and Collins.——The Garden did a good business with the Trocaderos.——The Innocent Maids co. was at the Lafayette week 16 and proved one of the hits of the season to good business.
P. T. O'CONNOR.

WASHINGTON, D. C.—The bill at Chase's Theatre week of 23-28 presents Bernac's Circus, George W. Day, Salerno, Elinore Sisters, Abdul Kader co., Rae and Brosche, and Kimball and Donovan.——The New Century Girls are at the Lyceum Theatre. In the co. are Barnes and Stockwell and others. The Mascots 30.
JOHN T. WARDE.

SAN FRANCISCO, CAL.—Orpheum 9-16: Arthur Prince, Melani Trio, Browning and Walley, Leslie and Dailey, Franz Ebert and co., Carlton Macy and Maud Edna Hall, Dixon and Holmes, and Hal Merritt.——Chutes 9-16: Dimond Comedy Four and last week of the Great Zarrow.——Fischer's 9-16: Continuous vaudeville.
OSCAR SIDNEY FRANK.

HARTFORD, CONN.—Poli's Theatre (S. Z. Poli, prop.; Louis Kilby, mgr.): Capacity houses twice daily enjoyed the following bill 16-21: Thomas and Payne, Al. Lawrence, Mrs. Stuart Robson, Tobin Sisters, the Little Black Man, Casino Comedy Four, and Three Contanos.
A. DUMONT.

BALTIMORE, MD.—Cecilia Loftus heads the bill at the Maryland. Others are Clay Clement and co., Ed Reynard, Billy Van, the minstrel; Althea Twins, Brothers Damm, and Kit Karson.——The Merry Maidens hold forth at the Monumental. New Century Girls 30.
HAROLD RUTLEDGE.

TOLEDO, O.—The Arcade had a great bill week 15, made up of Master Clarence Jennings, William Bowe, George Austin, Mignonette Kokin, Flo Adler, Musical Johnstons, Messenger Boys' Trio, Trio Onlaw, and Galletti's monkeys.——The Parisian Widows was the Empire bill and pleased the patrons.
C. M. EDSON.

MILWAUKEE, WIS.—Star (F. R. Trottman, mgr.): Miner's Merry Burlesquers 15-21 drew big audiences. The olio contains Emily Nice, Emmonds, Emerson and Emmonds, and Billy Nobles. Carr's Thoroughbreds 22-28.
CLAUDE L. N. NORRIE.

TORONTO, CAN.—Shea's week 16-21 had James J. Morton, Six Cuttys, Lind, Wilfred Clarke and co., Pantzer Trio, Cartmel and Harris, May Belfort, Rosaire and Doretto.
STANLEY McKEOWN BROWN.

OMAHA, NEB.—The Creighton-Orpheum is drawing its full share of business. Week 15-21: Paul La Croix, Jacob's dogs, Hoch, Elton and co., Melville and Stetson, Francis Gerard, Mr. and Mrs. John Allison, Millman Trio.
J. R. RINGWALT.

PEORIA, ILL.—Main Street (Davis and Churchill, mgrs.): Week 15-22: The Mezinnas, Earl Gillihan, James and Cecelia Welch, Hardie Langdon, Hall and Colborn, and James Lacey. House always packed; bill fine.——Weast (C. F. Bartson, mgr.): Borth and Krage, Kitty, Nettie Fields, Wells Brothers, and Terre and Daniels. Doing immensely well.——Jacobs' (A. F. Jacobs, prop.): The Fantas and the Johnsons featured. Patronage good.——Item: James Lacey, illustrated song singer at Main Street, has returned from Chicago to resume his place here.

FALL RIVER, MASS.—Castro (Al. Haynes, mgr.; George A. Haley, res. mgr.): Week 16-21: Clevio, James Thornton, Brown, Harris and Brown, Otto Brothers, Mabel Maitland, Couture and Gillette, and Kelly and Kent scored. Good attendance.——Sheedy's (M. R. Sheedy, mgr.; C. E. Cook, res.-mgr.): Week 16-21: Navaro Girls, Tom Nawn and co., the Le Pages, George C. Davis, Emelie Benner, Dan Harrington, and Sid Baxter. Good bill and business.——Item: Annie Mabel O'Brien, of Kelly and Kent, is a native of this city.

DENVER, COL.—Orpheum: Week 15: Macarte Sisters, Quinlan and Mack, Sylvester, Jones and Pringle, Lizzie N. Wilson, Mr. and Mrs. Edward Esmonde, and Harry and Frank Brown.——Novelty: John L. Sullivan, Mound City Four, Fayne and Merrian, James Seraus, Firentine Troupe, and Clementes.——Crystal: Roger and Belle Dolan, the Regoras, Lizzie Miller, Hilary Sloane, Kennedy and Vincent, and the Tracys.

WINNIPEG, CAN.—Dominion Theatre (David Douglas, mgr.): Week 9-14 the De Acos, the Coltons, Mr. and Mrs. John T. Powers, Green and Barton, Heclow and Wheeler, George and Libby Dupree, Washer Brothers to capacity business.——Unique (Nash and Burrows, mgrs.): Carl Raymond, Phil and Carrie Russell, Harry Logrenia, Baby Irma Wickoff and co. pleased 9-14.

NEWARK, N. J.—Proctor's (R. C. Stewart, res.-mgr.): Week 16-21: Motoring, Rice and Prevost, Marcel's Art Studies, Colby Family, Crane Brothers, Josephine Palmer and co., Radie Furman, and Walter C. Kelly make up an excellent bill that is pleasing capacity houses.——Waldmann's: Scribner's Morning Glories opened the week 16-21 to good business. Week 23-28: Bwery Burlesquers.

TROY, N. Y.—Proctor's Griswold (William H. Graham, res. mgr.): The strongest bill of the season 16-21 included Willie Gardner, Eckhoff and Gordon, Carolyn Williams, Herrman, Fred Niblo, Josephine Cohan and co., Three Mitchells, and Peschoff Troupe and drew S. R. O.

LAWRENCE, MASS.—Colonial (Al. Haynes, mgr.; J. Fred Lees, res. mgr.): Week 16: Ryan and Richfield, Hayes and Healey, Barry and Johnson, Wood and Berry, Murphy and Frances, Lydia Hall, and Nansen, Hunter and Nansen. Good business; fine bill.

WATERBURY, CONN.—Jacques (Juan Jacques, mgr.): Rossi's horse "Ned Nye" and the D'Arville Sisters, Sater and Williams, John and Bertha Gleeson and Fred Houlihan, Antrim and Peters, Will Dockray, and Dorothy Kenton 16-21 are pleasing large audiences.

HOBOKEN, N. J.—Empire Theatre (A. M. Bruggemann, prop.): Week 16-22: Wheelock's United States Band, Irene Latour and "Zaza," Innes and Ryan, Trovallo, Girard and Gardner, Ponzo and Leo, and Alf. Grant and Ethel Hoag pleased.

PORTLAND, ME.—Portland Theatre (James E. Moore, mgr.): Week 16-21: Dida, Booker and Corbley, Daisy Harcourt, Le Clair and Hardt, Taylor Twin Sisters, World's Comedy Four, Al. Carleton, and Naomi Elhardo to usual good business.

POUGHKEEPSIE, N. Y.—Family Theatre (Victor D. Levitt, mgr.; Fred De Bondy, res.-mgr.): Bill 16-21 included Adele Purvis Onri, James Wilson, Mr. and Mrs. Jack, Jack Lyle, Tauda, Minnie Harrison, and Flora Allthorpe. Business good.

UTICA, N. Y.—Orpheum Theatre (E. L. Koeneke, res.-mgr.): Week 16-21: Huston and Dallas, Roe Edwards, Fiske and McDonough, J. Francis Dooley and co., Eckert and Berg, George W. Monroe, and Hacker and Lester. First-class bill to crowded houses.

LANCASTER, PA.—Family Theatre (Eduard Mozart, mgr.): Large audiences are well pleased 16-21 with Phroso, Diamont Trio, Weston and Walters, George W. Hussey, Howard and Linder, and Edwin A. Webb.

YONKERS, N. Y.—Doric Theatre (Henry Myers, mgr.): Week 16-21: Zinmer, Winchermann's bears and monkeys, American Trio, Aida Walker and Abyssinia Girls, Carmen Sisters, Edna Luby, and Mathews and Welch scored.

SAGINAW, MICH.—JEFFERS THEATRE (Bamford and Marks, mgrs.): Cardownie Sisters, Tom Ripley, Jarvis and Tudor, Jeannie Brooks, Dick and Alice McAvoy, Edith Williams, Claud Frederick, the Pelots 15-21 opened to crowded houses. Very good bill.

READING, PA.—Bijou (Updegraff and Brownell, mgrs.): A good performance by the European Sensation Burlesquers attracted large houses 16-21.

VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Adams and White—Flom's, Madison, Wis., 23-28.
Adelia, La—Howard, Chgo., 23-28.
Adelyn, Bijou—West Side, Beloit, Wis., 23-28.
Adler, Flo—Orph., Kansas City, 22-28, Orph., Denver, 29-Nov. 4.
Addison and Livingston—Bijou, Marquette, Mich., 23-28.
Agoust Family—Keith's, N. Y., 16-28, Keith's, Prov., 30-Nov. 4.
Ahern Brothers—Bijou, Wichita, Kan., 23-28.
Alba, Marie—Bijou, Danville, Ill., 23-28.
Albene and La Brandt—American, Chgo., 23-28.
Alburtus and Millar—Circus Carre, Amsterdam, Holland, Nov. 1-15.
Aldo Brothers—Cineograph, Spokane, Wash., 23-28.
Alexander, George B.—Pastor's, N. Y., 23-28.
Ali's Arabs—Shea's, Buffalo, 23-28.
Allison, Mr. and Mrs.—Orph., Kansas City, 22-28, Orph., New Orleans, 30-Nov. 4.
Allisons, Eight—Shea's, Toronto, 23-28.
Althea, Twins—Maryland, Balto., 23-28.
Alva, Alice—Bijou, Moundsville, W. Va., 23-25, Empire, Bridgeport, O., 26-28.
Antrim and Peters—Poli's, Worcester, 23-28.
Ardelle, Jeanne—Pastor's, N. Y., 23-28.
ASHTON, MARGARET—Pavilion, London, Eng., 9-28, Sheffield 30-Nov. 4, Leeds 6-11.
Austin, George—Crystal, Detroit, 23-28.
Avolos, Musical—Orph., Bklyn., 23-28.
Avon Comedy Four—Arcade, Toledo, 23-28.
Baader-La Velle Trio—Grand, Milwaukee, Wis., 23-28.
Bailey and Austin—Proctor's 23d St., 23-28.
Baker and Lynn—Gotham, Bklyn., 23-28.
Barlows, The—Boston, Lowell, Mass., 23-28.
Barnes, Stuart—Keith's, Boston, 23-28, Keith's, Prov., 30-Nov. 4.
Barnes and Washburn—Bijou, Green Bay, Wis., 23-28.
Baron's Dogs—Shea's, Buffalo, 23-28.
Barrett Sisters—Majestic, Chgo., 23-28.
Barrows and Lancaster—Hathaway's, New Bedford, Mass., 23-28.
Barry, Katie—Proctor's, Troy, N. Y., 23-28.
Barry, Mr. and Mrs. Jimmie—Poli's, Springfield, Mass., 23-28.
Basque Quartette—Proctor's, Albany, N. Y., 23-28.
Bearmans, The—A. and S., Boston, 16-28.
Beaumont and Hayward—Grand, Milwaukee, 23-28.
Belfort, May—Keith's, Boston, 23-28.
Belleclaire Brothers—Columbia, St. Louis, 23-28.
Bellman and Moore—Proctor's, Albany, N. Y., 23-28.
Bentley, Jennie—American, Chgo., 23-28.
Bergen, Nella—Colonial, N. Y., 23-28.
BERGERE, VALERIE—Majestic, Chgo., 23-28, Columbia, St. Louis, 30-Nov. 4.
Bernard, Rhoda—Grand, Milwaukee, 23-28.
Bernsteins, The—Orph., Springfield, O., 23-28.
Bernac's Circus—Chase's, Wash., 23-28.
Beanah and Miller—Pastor's, N. Y., 23-28, H. and S., N. Y., 30-Nov. 4.
Big Three—Orph., New Orleans, 23-28.
Bill, Bicycle—Olympic, Chgo., 23-28.
Bissonette and Newman—Fair, Vitisburg, Ind., 23-28.
Blondell, Edward—Orph., Bklyn., 23-28.
Bloom and Cooper—Keith's, Phila., 23-28.
Borani and Nevaro—Keith's, Boston, 23-28.
Booker and Corbley—Keith's, Prov., 30-Nov. 4.
Bootblack Quartette—Pastor's, N. Y., 23-28.
Bordeverry, Colonel—Olympic, Chicago, 23-28.
Bostwick, Elwood F.—Keith's, Prov., 23-28.
Botwell, Jessie — Hathaway's, New Bedford, Mass., 23-28.
Boy Paderewski—Shea's, Toronto, 23-28.
Bright Brothers—Collins, London, Eng., 23-28, Grand, Henley, 30-Nov. 4.
Brooks, Jennie—Lyric, Cleveland, 23-28.
Brown, Ed—Orph., Kansas City, 23-28.
Brown, Harry—Empire, Birmingham, Eng., 23-28.
Brown and Nevaro—Hippodrome, Brighton, Eng., 23-28, Palace, Belfast, Ireland, 30-Nov. 4.
Brown and Share—Crystal, Detroit, 23-28.
Browning and Walley—Orph., Los Angeles, 23-Nov. 4.
BRUNO, CHRIS, AND MABEL RUSSELL—Poli's, Hartford, Conn., 23-28, Victoria, N. Y., 30-Nov. 4.
Bryant and Saville—Orph., New Orleans, 30-Nov. 4.
Buckeye Trio—Lyceum, Ogden, U., 23-28.
BUCKNER—Orph., Kansas City, 23-28.
Burke, Al.—Hub, Woonsocket, R. I., 23-28.
Burke and Dempsey—H. and B., Bklyn, 23-28.
Burke and La Rue, Alhambra, N. Y., 23-28.
Burke and Urline—Family, N. Y., 23-28.
Burns, Harry—Genett, Richmond, Ind., 23-28.
Burton and Brooks—Olympic, Chgo., 23-28, Haymarket, Chgo., 30-Nov. 4.
Burton and Burton—Olympic, South Bend, Ind., 23-28.
Burton's Dogs—Orph., Omaha, 23-28.
Busch Family—Bell, Oakland, Cal., 23-28.
Bush, Frank—Orph., Bklyn, 23-28.
Buskirk and Rich—Mohawk, Schenectady, N. Y., 23-28.
Callahan and Mack—Trent, Trenton, N. J., 23-28.
Camaras Sisters—Proctor's, Albany, N. Y., 23-28.
Cameron, Grace—Empire, Johannesburg, S. A., Oct. 1-Nov. 11, Tivoli, Cape Town, 13-Dec. 23.
Cameroni—A. and S., Boston, 16-28.
Camilla and Fona—A. and S., Boston, 16-28.
Campbell and Johnson—Keith's, Cleveland, 23-28.
Caprice—Lynn and Fay—Poli's, Springfield, Mass., 23-28.
Carberry and Stanton—Lyric, Wichita, Kan., 23-28.
Cardownie Sisters—Crystal, Detroit, 23-28.
Carmencita—Orph., Bklyn, 23-28.
Carrollton and Hodges—Unique, Winnipeg, 23-28.
Carson, Miriam—Columbia, 16-21, Majestic, Chgo., 23-28.
Carter and Waters—Hathaway's, New Bedford, Mass., 23-28.
Carus, Emma—Proctor's 58th St., 23-28.
Carver and Pollard—Orph., Omaha, 22-28.
Casad and De Verne—Olympic, Chgo., 23-28.
Casino Comedy Four—Poli's, New Haven, Conn., 23-28.
Celeste—Proctor's 58th St., 23-28.
Chadwick Trio—Keith's, Prov., 23-28.
Chamberlins, The—Keith's, Prov., 23-28, Keith's, Boston, 30-Nov. 4.
Champney, Agnes—Family, Lancaster, Pa., 23-28, Family, Mahanoy City, 30-Nov. 4.
Chrystal, Al.—Bijou, Marquette, Mich., 23-28.
Charmion—H. and S., N. Y., 23-28.
Chassino—G. O. H., Pittsburgh, 23-28.
City Girls—Temple, Detroit, 23-28.
Clarence Sisters—Pastor's, N. Y., 23-28.
Clark and Carew—G. O. H., Pittsburgh, 22-28.
Clarke, Wilfred—G. O. H., Pittsburgh, Pa., 23-28, Keith's, N. Y., 30-Nov. 4.
Clarke and Temple—Bijou, Green Bay, Wis., 23-28, Bijou, Marinette, 30-Nov. 4.
Clement, Clay—Maryland, Balto., 23-28.
Clifford and Burke—Trent, Trenton, N. J., 23-28, Amphion, Bklyn., 30-Nov. 4.
Clifford and Fox—Gotham, Bklyn., 23-28.
Clifford and Hall—Pastor's, N. Y., 23-28.
Cogan and Bancroft—Family, Gloversville, N. Y., 22-28, Family, Poughkeepsie, 30-Nov. 4.
Cogswell and Frans—Family, Mahonoy City, Pa., 23-28.
COHAN, JOSEPHINE — Colonial, N. Y., 23-28, Orph., Bklyn., 30-Nov. 4.
Colby Family—Orph., Utica, N. Y., 23-28, Doric, Yonkers, 30-Nov. 4.
Colby and Way—Gotham, Bklyn., 23-28.
Cole and Johnson—Haymarket, Chgo., 23-28.
Collins and Hart—Winter Garten, Berlin, Germany, Oct. 2-Nov. 4, Apollo, Vienna, Austria, 6-Dec. 2.
Collins, Sam—Atlantic Garden, N. Y., 23-28.
Colonial Septette—Keith's, Cleveland, 23-28, Columbia, Cincinnati, 30-Nov. 4.
Comar, Frank—Flom's, Madison, Wis., 23-28.
Conchas, Paul—Keith's, Phila., 23-28.

VAUDEVILLE. | VAUDEVILLE. | VAUDEVILLE. | VAUDEVILLE.

RETURN TO VAUDEVILLE

NICK LONG AND IDALENE COTTON

A Pronounced Success!

IN THEIR OWN ORIGINAL COMEDIETTA, "MANAGERIAL TROUBLES."

Baltimore American and Commercial Advertiser.

MARYLAND THEATRE

Nick Long and Idalene Cotton Heartily Received—Entire Bill Good.

One of the best sketches given for some time on the vaudeville stage was presented yesterday at the Maryland Theatre, when Nick Long and Idalene Cotton gave a little one-act piece entitled "Managerial Troubles." The actors were more than ordinarily skillful in their line and Miss Cotton proved herself the possessor of great versatility. One of the cleverest features of her work was an imitation of Mrs. Fiske in "Leah Kleschna," which was a little gem of art in itself. Any one who has seen Mrs. Fiske recognized the tones and the mannerisms of that actress in the imitation which Miss Cotton gave. Contrasting vividly with this was her impersonation of the Parisian grisette, a dashing, vivacious creature, who danced and sang French songs even as though she were a bona-fide French woman. The sketch concluded with an Italian scene with Mr. Long, which was heartily enjoyed and most enthusiastically applauded.

The Baltimore Evening Herald.

At the Maryland.

There is certainly much in a name when it appears on a vaudeville programme, no matter what the fair Juliet thought, and when there happens to be two of them and they spell Idalene Cotton and Nick Long steady patrons who know are ready to sit up and take special interest. Before they had uttered a word yesterday at the Maryland matinee these talented imitators had received a round of applause because nobody had ever heard of their being other than clever, and were ready to accept them on faith and past reputation.

Of course the feature was Miss Cotton's almost uncanny imitation of Mrs. Fiske as Leah Kleschna (by permission of Mr. Harrison Grey Fiske), in which her voice and mannerisms are so weirdly like those of the "repression" actress as to give one a queer, uneasy feeling that perhaps there might be something in the ability of one person to drain another's personality. In marked contrast was her daintily fetching song and Yvette Grissette—naturally from Paris, so the programme need not have been at pains to announce the fact—her ragged vari-colored Maria Risotto, from the Italian quarter, and Lia, the stage help with histrionic aspirations. Nor must the pathetic recitation of Nick Long be ignored. It is true that he is of Italian descent and that he has been doing this sort of work for some years, but there is a hint of feeling and human sympathy in the way he does it that brings tears to even some masculine eyes.

The Syracuse Herald.

Keith's Vaudeville.

Keith's vaudeville programme offered at the Grand this week is the best yet presented at that theatre. The headline feature is Idalene Cotton and Nick Long, who present their new, original comedietta, entitled "Managerial Troubles." During the unfolding of the playlet Miss Cotton gives an imitation of Mrs. Fiske as "Leah Kleschna." The imitation was exceedingly effective and, aside from its imitative feature, was of itself a realistic and artistic rendering of the most powerful scene in Mrs. Fiske's powerful play. Miss Cotton's impersonation denotes her possession of sterling abilities as an emotional actress and demonstrates that she is capable of doing much better dramatic work than has yet fallen to her lot. Miss Cotton's imitation of a French music hall singer was chic, artistic and effective. Her personation was exceedingly realistic and elicited much applause. Mr. Long's Italian dialect story was full of pathos and feeling, and the presentation of the original creation entitled "The Dagos" showed Miss Cotton's versatility and her clever character work. Mr. Long was particularly good in this act and both artists were deservedly applauded.

The Toronto News.

Nick Long and Idalene Cotton in "Managerial Troubles" have a vehicle well built to display their versatility. Miss Cotton's imitation of Mrs. Fiske in one of the most stirring scenes from "Leah Kleschna" was something more than mere mimicry; there was acting in it as well, and good acting, too. Miss Cotton appeared also as a French chanteuse, one of her songs being an amusing translation into French verse of her own song, "Alexander." Mr. Long as the stage manager was excellent and his Italian impersonation was thoroughly smooth and entirely convincing.

Miss Cotton's vivid impersonation of Mrs. Fiske as "Leah Kleschna" is pronounced by press and public to be the most artistic ever given of the famous actress.

B. F. KEITH'S THEATRES and VAUDEVILLE BOOKING CIRCUIT

Keith's Theatre,	Boston, Mass.	Keeney's Maryland Theatre,	Baltimore, Md.
Keith's Bijou Theatre,	Boston, Mass.	Shea's Garden Theatre,	Buffalo, N. Y.
Keith's Theatre,	Providence, R. I.	Shea's Theatre,	Toronto, Can.
Keith's Theatre,	Pawtucket, R. I.	Moore's Theatre,	Rochester, N. Y.
Keith's Theatre,	New York City.	Temple Theatre,	Detroit, Mich.
Keith's New Theatre,	Philadelphia, Pa.	Moore's Theatre,	Portland, Me.
Keith's Prospect Theatre,	Cleveland, O.	Park Theatre,	Worcester, Mass.
Keith's Royal Princess Theatre,	London, Eng.	Grand Opera House,	Syracuse, N. Y.
Harry Davis's Grand Opera House,	Pittsburg, Pa.	Grand Opera House,	Youngstown, O.
Chase's Theatre,	Washington, D. C.		

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Conway and Leland—Hastings, Eng., 23-28, Blackpool, 30-Nov. 4.
Cook and Sylvia—H. and B., Bklyn., 23-28.
COOKE AND MISS ROTHERT—Palais D'Ete, Brussels, Belgium, 16-Nov. 23.
Cooper and Robinson—Proctor's 58th St. 23-28.
Coote, Bert—Shea's, Buffalo, 22-28, Shea's, Toronto, 30-Nov. 4.
Corbett, James J.—H. and B., Bklyn., 23-28.
Corbley and Burke—Keith's, N. Y., 23-28.
Corrigan, Emmett—Alhambra, N. Y., 23-28.
Corwey, Ferry—Keith's, Phila., 23-28.
Craig, Richy W.—Savoy, Tacoma, Wash., 23-28.
Cramer, Joe—9th and Arch, Phila., 16-28.
Crane Brothers—Proctor's 125th St. 23-28.
CRANE, MR. AND MRS. GARDNER—Shea's, Toronto, 23-28.
Crawford and Duff—Fischer's, Los Angeles, 23-28.
Cresswell, W. P.—Olympic, Chgo., 23-28.
CRESSY, WILL M., AND BLANCHE DAYNE—Keith's, N. Y., 16-28, Keith's, Phila., 30-Nov. 4.
Cunning—Bennett's, London, Can., 22-28.
Cushman and St. Clair—Bennett's, London, Can., 23-28.
Cuttys, Six—Keith's, Phila., 22-28.
Dalton Brothers—Poli's, New Haven, Conn., 23-28.
Damm Brothers—Maryland, Balto., 23-28.
Daniels, Walter—Keith's, Boston, 23-28, Park, Worcester, Mass., 30-Nov. 4.
Darrow, Mr. and Mrs. Stuart—Keith's, Prov., 23-28, Park, Worcester, Mass., 30-Nov. 4.
Davenport, Harry—Keith's, Phila., 23-28.
Davies, George C.—Poli's, Bridgeport, Conn., 23-28.
Davis, Edward—Orph., New Orleans, La., 23-28.
Davis and Macauley—Keith's, Boston, 23-28, Keith's, Prov., 30-Nov. 4.
Davis and Walker—Middletown, N. Y., 23-28, Reading, Pa., 30-Nov. 4.
Dawson and Whitfield—Family, Poughkeepsie, N. Y., 23-28.
DAY, EDMUND—G. O. H., Indianapolis, 29-Nov. 4.
DAY, GEORGE W.—Chase's, Wash., 23-28, G. O. H., Pittsburgh, 30-Nov. 4.
D'Arville Sisters—Poli's, New Haven, Conn., 23-28.
De Butz, Count—G. O. H., Indianapolis, 23-28.
Deares, Mr. and Mrs. Walter—Lyric, Cleveland, 23-28.
De Hollis and Valora—Lyric, Terre Haute, Ind., 23-28.
De Kock Brothers—Haymarket, Chgo., 23-28.
De Serris, Henrietta—Columbia, St. Louis, 23-28, Haymarket, Chgo., 30-Nov. 4.
De Witt, Burns and Torrance—Shea's, Buffalo, 23-28, Shea's, Toronto, 30-Nov. 4.
Delmore and Wilson—Family, Lancaster, Pa., 23-28.
Delmore and Lee—Empire, Hoboken, N. J., 23-28, Victoria, N. Y., 30-Nov. 4.
Delmore, Misses—Poli's, Worcester, Mass., 23-28, Poli's, Waterbury, Conn., 30-Nov. 4.
Demonio and Belle—Howard, Boston, 23-28.
Deveau, Hubert—Bennett's, St. Thomas, Can., 23-28.
Dence, Tynie—Proctor's 125th St. 23-28.
Diamond and May—Edison, Spokane, Wash., 23-28.
Diamond and Smith—Keith's, Phila., 23-28.
Dida—Trent, Trenton, N. J., 23-28.
Dida—Olympic, Chgo., 23-28.
Dill and Ward—Columbia, St. Louis, 23-28.
Dilla and Templeton—Bijou, Appleton, Wis., 23-28.
Dixon and Anger—G. O. H., Youngstown, O., 23-28.
Dixon, Bowers and Dixon—Keeney's, Bklyn., 23-28.
Dixon, Burt and Leon—Lyceum, Minneapolis, 23-28.
Dixon and Holmes—Orph., Los Angeles, 16-28.
DOHERTY SISTERS—Victoria, N. Y., 23-28.
Doner, Joe and Nellie—Keeney's, Bklyn., 23-28.
Dooley, James F.—Keith's, Prov., 30-Nov. 4.
Dorgeval, Therese—H. and B., Bklyn., 23-28.
Dorsch and Russell—Trent, Trenton, N. J., 23-28, Chase's, Wash., 30-Nov. 4.
Douglas and Douglas—Family, Sioux City, Ia., 23-28.
Dresser, Louise—Moore's, Portland, Me., 23-28.
DREW, DOROTHY—Orph., Minneapolis, 23-28, Orph., Denver, 30-Nov. 4.
Drew, Mr. and Mrs. Sidney—Orph., Bklyn., 23-28.
D's and D's—Star, Hamilton, Can., 16-29.
Dudley and Cheslyn—Colonial, N. Y., 23-28.
Dumonds, Les—Crystal Palace, Marseilles, France, 30-Nov. 18.
Duncan, A. O.—Cook's, Rochester, N. Y., 23-28, Shea's, Buffalo, 30-Nov. 4.
Durbelle Sisters—Keith's, Boston, 23-28.
Dwyer, Eddie and Lottie—Lyric, Cleveland, 23-28.
Eberly, John—Keith's, Prov., 23-28.
Eckhoff and Gordon—Proctor's 23d St., 30-Nov. 4.
Edsall and Forbes—Orph., 'Frisco, 16-28.
Elgonas, Les—Orph., New Orleans, 22-28.
ELINORE SISTERS—Chase's, Wash., 23-28, G. O. H., Pittsburgh, 30-Nov. 4.
Ellis-Nowland Trio—Shea's, Toronto, 23-28.
Ellsworths, Four—Grand, Victoria, Can., 23-28.
Elton Polo Trio—Arcade, Toledo, O., 23-28.
Elton, Sam—Hansa, Hamburg, Germany, 1-31.
Emerson and Omega—Family, Lancaster, Pa., 23-28.
Emmett, Eugene—G. O. H., Grand Rapids, Mich., 23-28.
Emmett, Grace—H. and S., N. Y., 23-28.
Emperors of Music, Four—Orph., Omaha, 23-28.
Empire City Quartette—Victoria, N. Y., 16-28.
Empire Comedy Four—Empire, Holloway, Eng., 23-28, Empire, Newcross, 30-Nov. 4.
Esmonde, Mr. and Mrs. Edward—Orph., 'Frisco, 30-Nov. 12.
Estellita and Gabardo—Olympic, Chgo., 23-28.
Estus, Ed—Hathaway's, New Bedford, Mass., 23-28.
Everhart—Circus Variete, Copenhagen, Denmark, 1-30, Palais D'Ete, Brussels, Belgium, Nov. 1-30.
Fabio—Lyceum, Minneapolis, 23-28.
Fadettes, The—Columbia, Cincinnati, 23-28, Orpheum, New Orleans, 30-Nov. 4.
Fagan and Byron—H. and B., Bklyn., 23-28.
Falk, Eleanor—Victoria, N. Y., 23-28.
Fantas, Two—Bijou, Danville, Ill., 23-Nov. 4.
Farley, James and Bonnie—Proctor's, Newark, N. J., 23-28.
Farrington and Clarice—Moore's, Portland, Me., 23-28.
Ferguson and Mack—Empire, Johannesburg, S. A., 16-Nov. 25.
Ferguson and Passmore—Bijou, Ishpeming, Mich., 23-28, Bijou, Appleton, Wis., 30-Nov. 5.
Fern Comedy Four—Trent, Trenton, N. J., 23-28.
Ferreros—Colonial, N. Y., 23-28.
Ferry—Orph., New Orleans, 22-28.
Fields and Woolley—Orph., Utica, N. Y., 23-28, Keeney's, Bklyn., 30-Nov. 4.
Fields, Will H.—Seattle, Wash., 23-28.
Fields and Hanson—Howard, Boston, 23-28.
Filson and Errol—Temple, Detroit, 23-28.
Finnigans, The—Bijou, Calumet, Mich., 23-28.
First, Barney—Bijou, Des Moines, 23-28.
FISHER, MR. AND MRS. PERKINS D.—Orph., New Orleans, 23-28, Majestic, Hot Springs, Ark., 30-Nov. 11.
Fisher, Susie—Orph., Omaha, 23-28.
Florence Sisters—Palais Ete, Brussels, Belgium, Nov 1-30.
Forbes—Orph., Springfield, O., 23-28.
Fords, Four—G. O. H., Pittsburgh, 23-28.
Foster and Foster—Proctor's, Albany, N. Y., 23-28.
Fox and Summers—Gennett, Richmond, Ind., 23-28.
FOY AND CLARK—Keith's, Cleveland, 23-28, Shea's, Buffalo, 30-Nov. 4.
Frank and Bob—Mohawk, Schenectady, N. Y., 23-28.
Fredericks, The—Pickwick, San Diego, Cal., 23-28.
Fuller, Ida—Olympia, Rome, Italy, 16-28.
Galetti's Monkeys—Keith's, Prov., 30-Nov. 4.
Gardner, Jack—Shea's, Toronto, 23-28.
Gardner and Stoddard—Majestic, Hot Springs, Ark., 23-28, Majestic, Waco, Tex., 30-Nov. 4.
Gardner, Willie—Auditorium, Lynn, Mass., 23-28.
Gardner Children, Three—Grand, Joliet, Ill., 23-28.
Gannon, Jack and Gilda—Howard, Boston, 23-28.
Gaylord, Bonnie—Main St., Peoria, Ill., 23-28.
Gassman, Josephine—Amphion, Bklyn., 16-28, Chase's, Wash., 30-Nov. 4.
Gavin, Platt and Peaches—Orph., Utica, N. Y., 23-28, Doric, Yonkers, N. Y., 30-Nov. 4.
Genaro and Theol—Empire, Sheffield, Eng., 23-28, Palace, Hull, 30-Nov. 4, Empire, Leeds, 6-11.
Gerard, Francis—Orph., Kansas City, 23-28.
Gilbert, John D.—H. and S., N. Y., 23-28.
Gillen, Tom—Poli's, New Haven, Conn., 23-28.
Gillenas, Two—Crystal, Logansport, O., 22-28.
Gillihan and Brocee—Main St., Peoria, Ill., 23-28.
Gilroy, Haines and Montgomery—Proctor's, Newark, N. J., 23-28.
Girl in the Clouds—Poli's, Bridgeport, Conn., 23-28.
Gleason, John and Bertha—Hathaway's, New Bedford, Mass., 23-28.
Globe Comedy Four—Huber's, N. Y., 23-28.
Glose, Augusta—Keith's, Prov., 23-28, Keith's, Boston, 30-Nov. 4.
Goforth and Doyle—O. H., Shawnee, Okla., 23-28.
Golden, George Fuller—Chase's, Wash., 30-Nov. 4.
Golden and Hughes—Bennett's, London, Can., 23-28.
Goolmans, Musical—Hopkins', Memphis, 23-28.
Gorman and West—Arcade, Toledo, O., 23-28.
Gottlob, Mr. and Mrs.—Bell, Oakland, Cal., 23-28.
Gouley, Sully and Gouley—Poli's, Springfield, Mass., 23-28.
Graham, Jack and Eva—9th and Arch, Phila., 23-28.
Grannon, Ila—Orph., Bklyn., 23-28, Alhambra, N. Y., 30-Nov. 4.
Grant, Alf—Amphion, Bklyn., 23-28.
Grant, Sidney—Hammerstein's, N. Y., 23-28, Poli's, Worcester, Mass., 30-Nov. 4.
Green and Green—H. and S., N. Y., 23-28.
Green and Werner—Poli Circuit, 2-Nov. 4.
Gregson, Charles and Florence—G. O. H., Pittsburgh, 23-28.
Guyer and O'Neil—Proctor's 58th St., 23-28.
Hacker and Lester—Proctor's 58th St., 23-28.
Haines, Frank H.—Corning, N. Y., 23-28, Elmira 30-Nov. 4.
Hale, Willie and Frances—Hansa, Hamburg, Germany, 1-30.
Hall, Charles—Orph., Springfield, O., 23-28.
Hall, Pauline—H. and S., N. Y., 23-28.
Hamlins, The—Unique, Racine, Wis., 23-28.
Hammond, Mr. and Mrs. Charles—National, Kansas City, 23-28.
Harcourt, Daisy—Park, Worcester, Mass., 23-28, Keith's, Phila., 30-Nov. 4.
Harmonica Four—Calumet, South Chgo., Ill., 23-28.
Harrington, Dan J.—H. and B., Bklyn., 23-28, Chase's, Wash., 30-Nov. 4.

Harris, Charles and Edna—Family, Mahanoy City, Pa., 23-28.
Hart and De Marr—Proctor's 23d St., 23-28.
Hathaway's, Belle, Animals—G. O. H., Pittsburgh, 23-28.
Hathaway and Walton—Proctor's, Albany, N. Y., 23-28.
Haveman's Animals—Poli's, Springfield, Mass., 23-28.
Hawthorne and Burt—Hathaway's, New Bedford, Mass., 23-28.
Hayes and Healey—Proctor's, Newark, N. J., 23-28.
Hayes and Winchell—Fischer's, Los Angeles, Cal., 23-28.
Hayman and Franklin—Poli's, New Haven, Conn., 23-28.
Healey, Carroll—Keith's, Prov., 30-Nov. 4.
Heffron, Tom—Unique, St. Paul, 23-28.
HELENA, EDITH—Edison, Bucharest, Roumania, 3-27, Ronacher's, Vienna, Austria, Nov. 1-30.
Hengler Sisters—Olympic, Chgo., 23-28, Haymarket, 30-Nov. 4.
Henley and Steele—Keith's, N. Y., 23-28.
Hennessy, James—Crystal, Denver, 23-28.
Herrmany's Dogs and Cats—Temple, Detroit, 23-28.
HERRMANN THE GREAT—Hammerstein's, N. Y., 23-28, Proctor's 23d St., 30-Nov. 4.
Hewletts, The—Star, Atlanta, Ga., 16-28.
Hickey and Nelson—Arcade, Toledo, O., 23-28.
Hill, Murray K.—G. O. H., Indianapolis, Ind., 23-28.
Hilton, Fred—San Francisco 15-Nov. 4.
Hines and Remington—Hopkins', Louisville, 23-28, Hopkins, Memphis, 30-Nov. 4.
Hinman's Marine Carnival—9th and Arch, Phila., 23-28.
Hoch and Elton—Orph., Kansas City, 23-28, Orph., New Orleans, 30-Nov. 4.
Hoey and Lee—Keith's, Cleveland, 23-28.
Hoey, George—Poli's, Hartford, Conn., 23-28.
Hoffman, Kitty—Bijou, Dover, N. H., 23-28.
Holcombe, Curtis and Webb—Orph., Kansas City, 23-28.
Holdsworths, The—Park, Worcester, Mass., 23-28, Pastor's, N. Y., 30-Nov. 4.
Holland, Zay—Victoria, N. Y., 23-28, Poli's, Worcester, Mass., 30-Nov. 4.
Holman Trio—Keith's, Prov., 30-Nov. 4.
Holmen Brothers—Keith's, N. Y., 23-28.
Holmes, Taylor—Temple, Detroit, 23-28.
Hood, Sam—Grand, Victor, Col., 16-28.
Houdini, Harry—Orph., Bklyn., 16-28.
Houston and Dallas—Orph., Reading, Pa., 23-28.
Howard and Bland—H. and B., Bklyn., 23-28.
Howard Brothers—Olympic, Chgo., 23-28.
Howard's Dogs and Ponies—G. O. H., Harrisburg, Pa., 23-28.
Howard, Mattie—Haymarket, Chgo., 23-28.
Howison—Bijou, Battle Creek, Mich., 23-28, Bijou, Muskegon, 30-Nov. 4.
Howley and Leslie—Lyric, Terre Haute, Ind., 23-28.
Hughes, Mr. and Mrs. Gene—G. O. H., Indianapolis, 23-28.
Hyams and McIntyre—Alhambra, N. Y., 23-28, Proctor's, Albany, N. Y., 30-Nov. 4.
Hyde, Bob and Bertha—9th and Arch, Phila., 23-28.
Hylands, Three—Bijou—Marinette, Wis., 23-28.
Innes and Ryan—Poli's, Bridgeport, Conn., 23-28, Empire, Paterson, N. J., 30-Nov. 4.
Italian Trio—G. O. H., Pittsburgh, 23-28.
Jackson, Grace—Keith's N. Y., 23-28.
Jackson and Douglass—Wagner's, Olean, N. Y., 23-28.
Jerome and Morrison—Pastor's, N. Y., 23-28.
Jessees, The—Bijou, Rockford, Ill., 23-28.
Jewell's Mannikins—Shea's, Toronto, 23-28.
JOHNSTONES, MUSICAL—G. O. H., Youngstown, O., 23-28, Shea's, Buffalo, 30-Nov. 4.
Jolson, Palmer and Jolson—Orph., Omaha, 23-28.
Jones and Sutton—O. H., Salem, Mass., 23-28.
Jordan and Harvey—Hull, Eng., 23-28, Leeds 30-Nov. 4, Pavilion, London, 11—indefinite.
Jose, R. J.—Keith's, Cleveland, 23-30.
Kader, Abdul—Chase's, Wash., 23-28.
Karno's, London Pantomime—Victoria, N. Y., 16-28.
Karson, Kit—Maryland, Balto., 23-28.
Kartelli, Albert—Apollo, Cologne, Germany, Nov. 1-15.
Keatons, Four—Hathaways, New Bedford, Mass., 23-28, H. and B., Bklyn., 30-Nov. 4.
Keene, James—Bennett's, London, Can., 23-28.
Keene, Mattie—Poli's, New Haven, Conn., 23-28.
Kelcey and Shannon—Amphion, Bklyn., 23-28.
Keley, Mr. and Mrs. Alfred—Dominion, Winnipeg, Can., 30-Nov. 11.
Kelly and Ashby—Olympia, Paris, France, 1-30.
Kelly and Rose—Howard, Boston, 23-28.
Kelley and Violette—Temple, Detroit, 23-28, Cook's Rochester, N. Y., 30-Nov. 4.
Kelly, W. C.—Proctor's 23d St., N. Y., 23-28.
Kennedy and Rooney—Amphion, Bklyn., 23-28, Proctor's, Newark, N. J., 23-28.
Kennedy and Wilkins—National, Havana, Cuba, 23-Nov. 11.
Kent, S. Miller—Columbia, St. Louis, 23-28.
Kern's Dog—Keith's, Boston, 23-28.
Kenyon and De Garmo—Keith's, Phila., 23-28.
Keough, Edwin—Keith's, Boston, 23-28.
Kimball and Donovan—Chase's, Wash., 23-28.
Kingsley and Lewis—Howard, Boston, 23-28.
Kiralfo, Gus—Unique, Eau Claire, Wis., 23-28.
Klein and Clifton—Orph., New Orleans, 23-28, Orph., Kansas City, Mo., Nov. 6-11.
Klein and Klein—Crystal, Anderson, Ind., 23-28.
Klein, Ott Brothers and Nicholson—Circus, Carre, Bremen, Germany, Oct. 1-31, Berlin, Nov. 1-30.
Kleist, Musical—Empire, Hoboken, N. J., 23-28, H. and S., N. Y., 30-Nov. 4.
Kloe Sisters—Alhambra, N. Y., 23-28.
Knabenshue, Roy—H. and S., N. Y., 23-28.
Knight Brothers and Sawtelle—Columbia, Cincinnati, 23-28, Hopkins', Louisville, Ky., 30-Nov. 4.
Kohler and Kohler—Olympic, Chgo., 23-28.
Kohler and Marion—People's, Marlboro, Mass., 23-28.
Kokin, Mignonette—Keith's, Prov., 30-Nov. 4.
Kriesel, Dogs, Monkeys and Cats—Family, Poughkeepsie, N. Y., 23-28.
Kurtis and Busse's Dogs—Trent, Trenton, N. J., 23-28.
Kosure, Chaplain—Unique, South Chgo., 23-28.
La Belle, Will—Pastor's, N. Y., 23-28.
La Centra and La Rue—Gem, Haverhill, Mass., 23-28.
La Clair and West—Bijou, Dover, Mass., 23-28.
La Croix, Paul—Crystal, Milwaukee, 23-28.
Lafayette, The Great—Arcade, Toledo, O., 23-28.
Lakola, Harry and Carrie—Unique, St. Joseph, Mo., 23-28.
LaMont and Paulette—Castle, Bloomington, Ill., 23-28.
Lancaster, Tom—Main St., Peoria, Ill., 23-28, Bijou, Quincy, Ill., 29-Nov. 4.
La Rues, The—A. and S., Boston, 16-28.
Larkins and Patterson—Proctor's 23d St., 23-28.
Latell, Edwin—Orph., New Orleans, 22-28.
Latina, Mlle.—Columbia, Cincinnati, 23-28.
La Tour, Irene—Atlantic Garden, N. Y., 23-28.
Laurant, Marie—Proctor's 23d St., 23-28.
La Valls, The—Palace, Manchester, Eng., 23-28.
La Van, Flossie—9th and Arch, Phila., 23-28.
La Vine and Waltone—Pastor's, N. Y., 23-28.
Lawman and Ewing—Temple, Fort Wayne, Ind., 23-28.
La Zelle, Edward—Majestic, Chgo., 23-28.
Leamy and Reese—9th and Arch, Phila., 23-28.
Le Clair and Hardt—Casto, Fall River, Mass., 23-28.
Le Clair, Harry—Trent, Trenton, N. J., 23-28, Garrick, Wilmington, Del., 30-Nov. 4.
Le Dent, Frank—G. O. H., Pittsburgh, 16-23.
Le Mont's Dogs—Haymarket, Chgo., 23-28.
Le Pages, The—Keith's, N. Y., 23-28.
Lenert, R.—Unique, Sheboygan, Wis., 23-28.
Lenore, Ernest—Haymarket, Chgo., 23-28.
Leon and Adeline—Arcade, Toledo, O., 23-28.
Leslie and Dailey—Orph., Los Angeles, 22-Nov. 4.
Leslie, George W.—Crystal, Denver, 23-28.
Lester, Harry B.—Arcade, Toledo, O., 23-28.
Lindsay's Dogs and Monkeys—Hopkins', Louisville, 23-28.
Link, Billy—Shea's, Buffalo, 23-28.
Lloyd Brothers—Orph., Bklyn., 23-28.
Loftus, Cecelia—Maryland, Balto., 23-28.
Long and Cotton—Cook's, Rochester, N. Y., 23-28, Keith's, Cleveland, 30-Nov. 4.
Lucas, Ed and Hazel—Orph., Davenport, Ia., 23-28.
Luce and Luce—Lyric, Terre Haute, Ind., 23-28.
Lucy and Lucier—Bennett's, St. Thomas, Ont., 23-28, Park, Erie, Pa., 30-Nov. 4.
Lutz Brothers—Trent, Trenton, N. J., 16-21.
Lynch—G. O. H., Pittsburgh, 23-28.
McAvoy, Dan, and Fifth Avenue Girls—Poli's, Bridgeport, Conn., 30-Nov. 4.
McAvoy, Dick and Alice—Crystal, Detroit, 23-28.
McBanns, Juggling—G. O. H., Pittsburgh, 23-28.
McCarthy, Myles—Empire, Hoboken, N. J., 23-28.
McCarvers, The—Olympic, Chgo., 23-28.
McCauley and Donovan—Chutes, 'Frisco, 23-28.
McCune and Grant—Bijou, Kenosha, Wis., 23-28.
McGloin and Smith—Keith's, Prov., 23-28.
McKinnon and Reed—Haymarket, Chgo., 23-28.
McLaughlin, Helen—Majestic, Chgo., 23-28, Temple, Detroit, 29-Nov. 4.
M'MAHON AND CHAPPELLE—Majestic, Chgo., 23-28, Temple, Detroit, 29-Nov. 4.
M'MAHON'S MINSTREL MAIDS—Majestic, Chgo., 23-28, Temple, Detroit, 29-Nov. 4.
McMorris, Bertha—Unique, Akron, O., 23-28.
McNamee—Bijou, Gallsburg, Ill., 23-28.
Macart's Monkeys—Alhambra, N. Y., 23-28.
Macdonald, James—Keith's, Prov., 23-28, Keith's, N. Y., 30-Nov. 4.
Macks, Two—Crystal, Anderson, Ind., 23-28.
Macy and Hall—Orph., Los Angeles, 15-28.
Magee, Clem C.—Crystal, Marion, Ind., 23-28.
Maginleys, The—Keith's, Boston, 23-28.
Majestic Trio—Huber's, N. Y., 23-28.
Mallory Brothers, Brooke and Halliday—Gotham, Bklyn., 23-28, Proctor's 58th St., 30-Nov. 4.
Mandy—Fischer's, Los Angeles, 23-28.
Marcel's Bas Reliefs—Proctor's 23d St., 23-28.
Marlow and Plunkett—Poli's, Bridgeport, Conn., 23-28.
Mardo Brothers, Three—Orph., Springfield, O., 23-28.
Marquands, The—Bijou, Fall River, Mass., 23-28.
Marshall the Mystic—Wintergarten, Berlin, Germany, 1-31.
Martin Brothers—Amphion, Bklyn., 23-28.
Martin and Ridgway—Columbia, St. Louis, Mo., 23-28.
Martine Brothers—Coliseo dos Recreos, Lisbon, Portugal, Nov. 1-Dec. 30.
Martells Marionettes—Family, Sioux City, Ia., 23-28.
Martyne—Bennett's, London, Can., 23-28.
Mas, Anisan, Le—Victoria, N. Y., 23-28.

Mason and Keeler—Poli's, Springfield, Mass., 23-28.
Mathews and Ashley—Shea's, Toronto, 23-28.
Mayne, Frank—Keeney's, Bklyn., 23-28.
Mazus and Mazette—Columbia, Cincinnati, 23-28.
Melroy Trio—Unique, South Chgo., 23-28.
Merrills, Three—Stohl Tour, England—indefinite.
Merritt, Raymond—9th and Arch, Phila., 23-28.
Melville and Azelle—Chutes, 'Frisco, 16-28.
MEREDITH SISTERS—Tivoli, Cape Town, S. A., 18-Nov. 28.
Merion's Dogs—Keith's, Cleveland, 23-28.
Messenger Boys' Trio—Hopkins', Louisville, 23-28.
Metropolitan Ladies' Quartette—Pastor's, N. Y., 23-28.
Mettler, Lew—Tivoli, Cape Town, S. A., 23-Nov. 30.
Mignon, La Petite—Shea's, Toronto, 23-28.
Military Octette and Girl with the Baton—Cook's, Rochester, 23-28, Temple, Detroit, 30-Nov. 4.
Miller's Elephants—Empire, Hoboken, N. J., 23-28.
Millman Trio—Orph., Kansas City, 22-28, Orph., New Orleans 29-Nov. 4.
Mills and Morris—Trent, Trenton, N. J., 23-28.
Mitchell and Cain—Columbia, St. Louis, 23-28.
Mitchell and Marron—Empire, Hoboken, N. J., 23-28.
Modica and Lewis—Gaiety, Springfield, Ill., 23-28.
Moore, Three—Keith's, N. Y., 23-28.
Morris, Bob—Howard, Boston, 23-28.
Morris, Nina—Hopkins', Memphis, 22-27.
Morton, James J.—Proctor's 58th St. 23-28.
MOTOGIRL, LA—Central, Chemnitz, Germany, Oct. 1-31, Apollo, Nuremburg, Nov. 1-30.
Motoring—Proctor's 58th St. 23-28.
Mowatts, Five—Moore's, Portland, Me., 23-28.
Mullen and Corilli—Keith's, Prov., 30-Nov. 4, Kenney's, Bklyn., 23-28.
Murphy and Andrews—Keeney's, Brooklyn, 23-28.
Murphy and Francis—Portland, Portland, Me., 23-28.
Murphy and Willard—Mohawk, Schenectady, N. Y., 23-28, Orph., Utica, N. Y., 30-Nov. 4.
MURPHY, W. H., AND BLANCHE NICHOLS—Keith's, Phila., 23-28.
Murray and Lane—Proctor's 58th St. 23-28.
Naida—Moore's, Portland, Me., 23-28.
Nalon, John R.—Family, Paterson, N. J., 23-28.
Navajo Girls—Keith's, Boston, 23-28.
Newman, Joseph—Columbia, Cincinnati, 22-28, Hopkins', Louisville, 29-Nov. 4.
NIBLO, FRED—Colonial, N. Y., 23-28, Orph., Bklyn., 30-Nov. 4.
Nibbe and Bordeaux—G. O. H., Pittsburgh, 23-28.
Nichols Sisters—Temple, Detroit, 23-28.
Nina—G. O. H., Quincy, Ill., 23-28.
Nini, Alexander Leo—Proctor's 23d St., 23-28.
Nobles, Milton and Dolly—H. and B., Bklyn., 30-Nov. 4.
Norman—Crystal, Detroit, 23-28.
Norman, Mary—G. O. H., Indianapolis 23-28, Majestic, Chgo., 30-Nov. 4.
Norman and Bryce—Star, Atchison, Kan., 23-28.
NORTON AND NICHOLSON—Columbia, Cincinnati, 23-28, Olympic, Chgo., 30-Nov. 4.
Norworth, Jack—Moore's, Portland, Me., 23-28.
Nudos, The—Lyric, Cleveland, 23-28.
Novelli, Mlle.—9th and Arch, Phila., 16-28.
Nye, Ned—Poli's, New Haven, Conn., 23-28, Park, Worcester, Mass., 30-Nov. 4.
O'Brien and Havel—Gotham, Bklyn, 23-28.
Onri, Adele Purvis—Keeney's, Bklyn, 22-28.
O'Rourke and Burnett—Poli's, Springfield, Mass., 23-28.
Orpheus Four—Colonial, N. Y., 23-28.
Otto Brothers—Colonial, Lawrence, Mass., 23-28.
Ozavs, The—Haymarket, Chgo., 23-28, Columbia, St. Louis, 30-Nov. 4.
Palmer, Josephine—Proctor's, Troy, N. Y., 23-28.
Pantzer Trio—Keith's, Phila., 23-28.
Patrice—Empire, Hoboken, N. J., 23-28.
Patty Brothers—G. O. H., Indianapolis, 23-28.
Paulinetti and Piquo—Empire, Nottingham, Eng., 23-28, Empire, Leicester, 30-Nov. 4.
Paulo and Marlo—Columbia, St. Louis, 23-28.
Pelot, Fred and Annie—Grand, Joliet, Ill., 23-28, Olympic, Chgo., 30-Nov. 4.
Pero and Wilson—Family, Passaic, N. J., 23-28.
Petching Brothers—Crystal, Milwaukee, 23-28.
Pewitt—Poli's, Springfield, Mass., 23-28.
Phelps, Orren and Millie—Price's Show Boat, Luxard, Ark., 23-28.
Piccolo Midgets—Howard, Boston, 23-28.
Pierce and Mazie—Orph., Minneapolis, 23-28, Orph., Denver, 30-Nov. 4.
Pirrocoffis, Four—Keith's, Cleveland, 23-28.
Polk and Kollins—Shea's, Toronto, 23-28.
Potter and Hartwell—Paris, France, 16-Nov. 16.
Potts and Harte—West Side, Janesville, Wis., 23-28.
Poulter, Edward—Bijou, Quincy, Ill., 23-28.
Poure, Maurice—Bennett's, London, Can., 23-28.
Powell, Fred—Hopkins', Louisville, 23-28.
Powers, James T.—Colonial, N. Y., 23-28, Orph., Bklyn., 30-Nov. 4.
Powers and Theobald—Dominion, Winnipeg, Can., 23-28.
Pryors, The—Keith's, Boston, 23-28, Keith's, Prov., 30-Nov. 4.
Queen's Fan, The—Columbia, St. Louis, 23-28.
Quigley, Bob and George—Poli's, Springfield, Mass., 23-28.
Quimby, Fred—Orph., Bklyn., 23-28, Alhambra, N. Y., 30-Nov. 4.
Rackett and Hazard—Hippodrome, Eastbourne, Eng., 22-28, Empire, Dudley, 6-11.
Radford and Valentine—Regent, Manchester, Eng., 23-28, Hippodrome, Glasgow, Scot., 30-Nov. 4, Pavilion, Glasgow, 6-11.
Radie and Furman—Poli's, Bridgeport, Conn., 23-28.
Rae and Brosche—Chase's, Wash., 23-28.
Raffles, Mr.—Alhambra, N. Y., 23-28.
Ramsay Sisters—Bennett's, St. Thomas, Can., 23-28.
Ranf, Claude—Lyric, Terre Haute, Ind., 23-28.
Rawls and Von Kaufman—Lyceum, Minneapolis, 23-28.
Rawson and June—Proctor's, Newark, N. J., 23-28.
Raymond, Ruby—G. O. H., Grand Rapids, Mich., 23-28.
Razarfs, The—Pastor's, N. Y., 23-28.
Redford and Winchester—Orph., Omaha, 23-28.
Reichen's Dogs—Keith's, Phila., 23-28.
Reiff Brothers—Haymarket, Chgo., 23-28.
Reimer, Helen—Cook's, Rochester, N. Y., 23-28.
Remington, Mayme—Gotham, Bklyn., 23-28.
Reno and Murray—Bijou, Battle Creek, Mich., 23-28.
Reno and Richards—Pastor's, N. Y., 23-28.
Reynard, Ed F.—Maryland, Balto., 23-28, Keith's, Cleveland, 30-Nov. 4.
Rianos, The Four—Grand, Harrisburg, Pa., 23-28, Park, Erie, Pa., 30-Nov. 4.
Rice and Cady—Cook's, Rochester, N. Y., 23-28.
Rice and Cohen—Proctor's 58th St., 23-28.
Rice, Edward J.—Empire, Hoboken, N. J., 23-28.
Rice and Elmer—Hathaway's, New Bedford, Mass., 23-28.
Rice and Kemp—Columbia, St. Louis, 23-28.
Rice and Prevost—Victoria, N. Y., 23-28.
Richings, Caroline—Atlantic Garden, N. Y., 23-28.
Richmonds, The—Capitol, Glens Falls, N. Y., 23-28.
Ripley, Tom—Olympic, Chgo., 23-28.
Ritter, Max—Howard, Boston, 23-28.
Robinson, Ethel—Orph., Kansas City, 23-28.
Robinson and Grant—Amphion, Bklyn., 23-28.
Roches's Ponies—Amphion, Bklyn., 23-28.
Rogers, Will—Cook's, Rochester, N. Y., 23-28, Chase's, Wash., 30-Nov. 4.
Roltare, Charles—Keith's, Boston, 23-28, Keith's, Prov., 30-Nov. 4.
Romaine and Fitch—Bijou, Marinette, Wis., 23-28.
Romola, Williams and Lukens—Bijou, Davenport, Ia., 23-28.
Rooney and Bent—Colonial, N. Y., 23-28.
Rosaire and Doretto—Temple, Detroit, 23-28.
Ross Sisters—Star, Hamilton, Can., 23-28.
Rossi's Horse—Proctor's, Albany, N. Y., 23-28.
Russell and Dunbar—Lyceum, Minneapolis, 23-28, Bijou, Des Moines, Ia., 30-Nov. 4.
Russell, Bijou—Hippodrome, St. Helens, Eng., 23-28, Lyric, Liverpool, 30-Nov. 4.
Russell, Lillian—Proctor's 23d St., 2-Nov. 4.
Russell, Phil and Carrie—Electric, Waterloo, Ia., 23-28.
RYAN, THOMAS J., AND MARY RICHFIELD—Moore's, Portland, Me., 23-28, Keith's, Boston, 30-Nov. 4.
SABEL, JOSEPHINE—Tivoli and Oxford, London, Eng., Nov. 6-Dec. 1.
Salerno—Chase's, Wash., 23-28.
Samuels—Iden, Fond du Lac., Wis., 23-28.
Santell—Grand, Astoria, Ore., 23-28.
Sato, O. K.—Proctor's, Troy, N. Y., 23-28.
Scanlon, Barry—Lyric, Cleveland, 23-28.
Schepp's Dogs and Ponies—G. O. H., Indianapolis, 23-28.
Schiller Brothers—Haymarket, Chgo., 23-28.
Seabrooke and Lowries—Proctor's 58th St., 23-28.
Seldoms, Three—Keith's, Prov., 23-28.
Semon, Charles F.—Proctor's, Newark, N. J., 23-28.
Serra, Charles—Cook's, Rochester, N. Y., 23-28.
Shanty Town Trio—Grand, Hamilton, O., 23-28.
Shaw, Mr. and Mrs. Larry—Arcade, Toledo, O., 23-28.
Shean and Warren—Amphion, Bklyn., 23-28.
Sharp, Blanche—Columbia, Cincinnati, 22-28.
Sherman and De Forrest—H. and B., Bklyn., 23-28.
Shields and Paul—Hathaway's, New Bedford, Mass., 23-28.
Siddons Brothers—Atlantic Garden, N. Y., 23-28.
Simon and Gardner—Proctor's, Newark, N. J., 23-28.
Sims, Reouble—Garrick, Burlington, Ia., 23-28.
Slapoffski, Mme.—G. O. H., Indianapolis, 23-28.
Slater and Williams—Keeney's, Bklyn., 23-28.
Sloan and Walthour—Proctor's Newark, N. J., 23-28.
Smirl and Kessner—Poli's, Worcester, Mass., 23-28, Poli's, Hartford, Conn., 30-Nov. 4.
Smith, P. H.—9th and Arch, Phila., 23-28.
Smith and Campbell—Keith's, N. Y., 23-28.
Smith and Reagan—Howard, Boston, 23-28.
SNYDER AND BUCKLEY—Keith's, N. Y., 23-28, Keith's, Phila., 30-Nov. 4.
Soga, M.—Alhambra, N. Y., 23-28.
Sohtanki's Hindoos—9th and Arch, Phila., 23-28.
Southern Sisters—Olympic, Chgo., 23-28.
Spaulding—Olympia, South Bend, Ind., 23-28.
Stahl, Rose—Orph., Omaha, 22-27, Orph., Kansas City, 29-Nov. 4.
Staley and Birbeck—Keith's, Prov., 23-28.
Stanley and Brockman—Alhambra, N. Y., 23-28.
Stanleys, The—Pastor's, N. Y., 23-28.
Steinert and Thomas—Family, Gloversville, N. Y., 23-28.

Stevens, Edwin—Proctor's, Newark, N. J., 23-28, Colonial, N. Y., 30-Nov. 4.
Stinson and Merton—Hopkins', Louisville, 23-28.
Sully, Lew—Keith's, N. Y., 23-28.
Summers and Winters—Earl, Pueblo, Col., 23-29, Crystal, Leadville, 30-Nov. 5.
Swift and Buckley—Keith's, Prov., 23-28.
Sylvano—Temple, Detroit, 23-28.
Talbot and Rogers—Masonic Temple, Fort Wayne, Ind., 23-28, G. O. H., Indianapolis, 30-Nov. 4.
Tanakas, The—Proctor's 125th St., 23-28.
Taylors, The—H. and S., N. Y., 23-28.
Tenley, Elmer—G. O. H., Pittsburgh, 23-28.
Terry and Lambert—Sadlers Wells, London, Eng., 23-28, Camberwell, 30-Nov. 4.
Thomas and Payne—Poli's, Bridgeport, Conn., 23-28.
Thompson and Serida—Star, Fort Wayne, Ind., 23-28.
Thompson's Elephants—Orph., Bklyn., 23-28.
Therne and Carleton—Olympic, Chgo., 23-28.
Thorne, Mr. and Mrs. Harry—Park, Erie, Pa., 23-28.
Thurber, Leona—G. O. H., Pittsburgh, 23-28.
Tobin Sisters—Poli's, New Haven, Conn., 23-28.
Toledo and Price—Shea's, Buffalo, 23-28.
Toto—Alhambra, N. Y., 23-28.
Towel, Smith and Towel—Huber's, N. Y., 23-28.
Townsend, Charlotte—Arcade, Toledo, O., 23-28.
Tracey, Kitty—Proctor's 23d St. 23-28.
Trealoar—Gotham, Bklyn., 23-28.
Troubadours, Three—Bennett's, London, Can., 23-28.
TRUESDALE, MR. AND MRS. HOWARD—Proctor's, Albany, N. Y., 23-28, Chase's, Wash., 30-Nov. 4.
Tsuda—Keeney's, Bklyn., 22-28.
Tyce and Jermon—Howard, Boston, 23-28.
Valdares, The—Keith's, Boston, 23-28.
Valdings, The—Keith's, Prov., 23-28.
Valmore and Horton—Empire, Johannesburg, S. A., Nov. 6-Dec. 16.
Van, Billy—Maryland, Balto., 23-28, Keith's, N. Y., 30-Nov. 4.
Vance, Clarice—Alhambra, N. Y., 23-28.
Vernon Troupe—Proctor's, Albany, N. Y., 23-28.
Village Choir—Keith's, Phila., 23-28, Maryland, Balto., 30-Nov. 4.
Vivians, The—Bennett's, London, Can., 23-28.
Voelker, Mr. and Mrs. Frederick—Orph., Denver, 23-28.
Von Wenzl Miral—Shea's, Buffalo, 23-28.
Waldon, Max—H. and S., N. Y., 23-28.
Walker, Aida Overton—H. and S., N. Y., 23-28.
Ward and Curran—Keith's, Boston, 23-28.
Wartenburg Brothers—Olympic, Chgo., 23-28.
Washer Brothers—Crystal, Milwaukee, 23-28.
Watson, Hutchins and Edwards—Poli's, Bridgeport, Conn., 23-28.
Watson and Morrissey—Gotham, Bklyn., 23-28.
Welch, Montrose, Troupe—Colonial, N. Y., 23-28.
Welch and Maitland—Crystal, Milwaukee, 23-28.
Wellington Sisters—Haymarket, Chgo., 23-28.
Wells, Lew—G. O. H., Indianapolis, 23-28.
West and Van Siclen—Haymarket, Chgo., 23-28, Majestic, Chgo., 30-Nov. 4.
Wheeler, H. J.—Orph., Springfield, O., 23-28.
Whitcomb, Frank and Lottie—Columbia, St. Louis, 23-28.
White, Ed and Rolla—Pastor's, N. Y., 23-28.
Whittle, W. E.—G. O. H., Pittsburgh, 23-28, Keith's, Youngstown, O., 30-Nov. 30.
Wickoff, Irma—Grand, Milwaukee, 23-28.
Wilber, Oliver—Crystal, Detroit—indefinite.
WILDER, MARSHALL P.—Keith's, Prov., 23-29.
Wilkes, Mattie—Rembrandt, Amsterdam, Holland, 21-Nov. 4, Tivoli, London, Eng., 6-30.
Williams and Melburn—Hopkins', Louisville, 22-28.
Williams and Walker Glee Club—Shea's, Buffalo, 23-28.
Wills and Hassan—H. and B., Bklyn., 23-28.
Wilson and Barton—Victoria, N. Y., 23-28.
Wilson Trio—Majestic, Hot Springs, Ark., 23-28.
Wilton Brothers—Hopkins', Louisville, 23-28.
Winter, Winona—Keith's, Cleveland, 23-28.
Wise and Milton—Unique, Winnipeg, Can., 23-28.
Wood, George H.—Howard, Boston, 23-28.
Wood and Ray—Shea's, Buffalo, 23-28, Shea's, Toronto, 30-Nov. 4.
Woodford and Marlboro—Bijou, Rockford, Ill., 23-28.
Worden and Gladdish—Haymarket, Chgo., 23-28.
Wordette, Estelle—Columbia, Cincinnati, 23-28.
World's Comedy Four—Keith's, Prov., 23-28.
Yackley and Bunnell—O. H., Newark, N. Y., 23-28.
Yankee Doodle Boys—Haymarket, Chgo., 23-28.
Youngs and Brooks—Columbia, St. Louis, 23-28.
Zaino—Lyric, Cleveland, 23-28.
Zancigs, The—Park, Worcester, Mass., 23-28, Park, Erie, Pa., 30-Nov. 4.
Zeda—9th and Arch, Phila., 23-28.
Zel, Raymond—Star, Springfield, Mo., 23-28.
Zink, Adolph—Amphion, Bklyn., 23-28.
Zoellers, Three—Chase's, Wash., 30-Nov. 4.
Zutka—Lyric, Terre Haute, 23-28.

MATTERS OF FACT.

William V. Mong, the young character actor, supported by a good company, is playing the Central West in his own production of The Clay Baker, a character play in four acts by Jannette Stevens Kelley. Mr. Mong is better known on the Pacific Coast, where he was a favorite during the past three seasons. This is his first appearance in the Central West as a star, but from all accounts he is winning success.

Harry Dull, manager of the Four Huntings and author of The Fool House, writes that the Four Huntings are succeeding in their first season as stars beyond their wildest expectations, and are being offered gratuities and dates for return engagements in cities visited this season.

The tour of Virginia Drew Trescott in Cousin Kate has been a success artistically and financially from the start. It is Miss Trescott's first appearance in ingenue parts and for this reason her success is doubly noteworthy.

A movement is on foot among the ex-employes of the McCaddon Circus, which stranded in France, to unite to prosecute claims against the enterprise.

The Union Elevator and Machine Company, of Chicago, the largest stage hardware house in the country, has just issued a handsome new illustrated catalogue of sixty pages, profusely illustrated. It is entitled "Theatrical Stage Hardware" and is designed especially for the profession.

Harry C. Arnold has joined the Summer Stock company which is touring the Canadian provinces to the Pacific Coast for an extended stock season in Vancouver and Victoria.

One-night and good week-stand attractions are wanted by Stephen E. Dillon for the new theatre at Rome, N. Y.

Smith and Olmsted, managers of the Auditorium, Perry, N. Y., play but one attraction a week, and have a little open time for the better grade. Perry is a thriving manufacturing town of 7,000 population.

Roselle Knott is having a continuous success as Mary Tudor in When Knighthood Was in Flower during her Western tour. She played to over 2,000 people on her Friday in Butte, and to 1,000 at the Sunday performance that necessitated a special train because of the delay.

Don Wahler, heading his own vaudeville company, wants open time in New York, Pennsylvania, and some of the Southern coast States. Theatre managers wishing this attraction should address Harry Bradbury, manager, at Greenfield, Mass.

Thanksgiving week is open to a high class repertoire company at the Didsbury Theatre, Walden, N. Y.

Managers are warned that the right to the production of The World Against Her must be arranged through Agnes Wallace Villa, the sole owner.

"Well-known Playwright," care this office, has several sketches for sale, which he terms "head-line acts for vaudeville." He is experienced in writing for vaudeville audiences.

A treasurer, able to furnish bond and references, is wanted by "Responsible," care this office.

The Music Hall at Society Hill, S. C., has just been completed, and liberal terms are being offered to good attractions. J. E. Sumner is the manager.

MUSIC NOTES.

Mademoiselle Jomelli, who has been engaged by Heinrich Conried for the Metropolitan this season, has arrived in New York from her vacation, spent in Europe.

Joseph Hillman, a Dutch 'cellist, has arrived in New York to accompany Madame Emma Eames on her tour.

Eugenie Wehrman, a young Southern pianiste who has received considerable praise in her own section of the country, has arrived in this city from Paris, France. She will give a recital in New York in November, under the management of Maud Daniel, who in private life is Mrs. A. L. Wilbur.

Before appearing at the Metropolitan Opera House this season Madame Louise Homer will go on a short concert tour, appearing first in Boston at the opening concert of the Boston Symphony Orchestra. After singing in many of the large cities Madame Homer will give a series of song recitals in the West.

Sousa and his band delighted a large audience at the Hippodrome Sunday evening. Elizabeth Schiller, soprano, was warmly received. The other soloists were Jessie Strauss, violinist, and Charles P. Lowe, xylophone.

At a concert to be given by St. Cecile Lodge in Carnegie Hall next Sunday afternoon for the benefit of the new hospital for consumptives to be built in the Adirondacks, Walter Damrosch, Victor Herbert, Sousa and Nahan Franko will divide the honor of leading the orchestra.

M. Bouxmann, the French basso, who is to appear in concert with Madame Calve this season, arrived Sunday on "La Touraine."

VAUDEVILLE. | VAUDEVILLE. | VAUDEVILLE. | VAUDEVILLE.

I am no longer connected with Haverly's Minstrels.

BILLY VAN

Past 20 YEARS, STAR of all prominent MINSTREL COS. **NOW IN VAUDEVILLE.**

Here are a just a FEW of my WEEKS BOOKED: Oct. 23, Maryland Theatre, Baltimore; Oct. 30, Keith's, N. Y.; Nov. 6, Keith's, Philadelphia; Nov. 13, Colonial, N. Y.; Nov 20, Orpheum, Brooklyn; Nov. 27, Alhambra, N. Y.; Dec. 4, Proctor's 58th St., N. Y.; Dec. 11, Proctor's 23d St., N. Y.; Dec. 18, Proctor's, Newark, N. J.; Dec. 25, Proctor's, Troy, N. Y.; Jan. 1, Shea's, Buffalo, N. Y.; Jan. 8, Shea's, Toronto; Jan. 15, Proctor's, Albany, N. Y.

BOOKED BY

S. K. HODGDON, St. James Building, N. Y. City. **WILLIAM MORRIS, No. 6 W. 28th St., N. Y. City.**

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"BABES OF THE JUNGLE."

Poli Circuit until November 20, then Hammerstein's Victoria. Europe next season. Booked solid in America this season.

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MURPHY AND WILLARD

In Their Latest Comedy Creation,
The PHRENOLOGIST WM. MORRIS, Agent.

BERT **LESLIE AND DAILEY** ROB.
BOOKED SOLID.
WM. MORRIS.

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THE LADY WITH THE RED ROSE
Strong, dramatic novelty, 3 parts, man, woman and child.
THE LADY AND THE REPORTER
Comedy for Irish character (old) woman and juvenile man.
THE CHOP SUEY LADY
Delightful low and high comedy for 2 women.
HOLY RUSSIA
Powerful dramatic sketch for man and woman.
Address "WELL-KNOWN PLAYWRIGHT." DRAMATIC MIRROR.

Who Wants a First Class ORIGINAL SKETCH?

One for an Ingenue who can sing and play piano. The other an Irish sketch for Man and Woman. Written by an author who never wrote a failure. Room 3, 1439 Broadway.

VAUDEVILLE JOTTINGS.

The Three Keatons were at Keith's, Boston, last week, following fourteen acts, including Salerno, Clay Clement, Orpheum Comedy Four, Three Seldons, Lee Harrison, Staley and Birbeck, Lavine Cimeron Trio, the Darrows, Corbley and Burke, Murray and Lane, the Valdings, McGlone and Smith, and John Eberly, but the entire audience remained to give "Buster" and his parents their full share of approval.

Ashley Miller and Ethel Browning, with the assistance of Carl Fey, tried out a new one-act play for vaudeville at North Adams, Mass., last week, and the reports indicate that Mr. Miller has written something out of the usual order and a sketch that will prove a winner. The episode is entitled Caught and tells the story of a burglar whose first "job" is spoiled because he has entered a house in which his former sweetheart is the housemaid. He is caught by her, and before matters are adjusted between them they are both caught by the "burglar's" brother, a policeman. The situations, which follow each other rapidly, provide for considerable emotional work, the tenseness of which is relieved by touches of human nature which make plenty of comedy. Caught will be seen at one of the New York theatres during the month.

The engagement is announced of Phenie Kauffman, the prettiest member of the Kauffman troupe of women cyclists now playing at the Hippodrome, to Charles Ford, assistant property master of the big playhouse.

It is reported that Christopher Mathewson will appear in vaudeville in the near future in a sketch that will allow him to show some of his skill as a ball player.

Claire Miller of the Five Columbians had a narrow escape from serious injury at Poli's Theatre, Worcester, Mass., one day last week. She stood too near the cage containing Haveman's animals and one of the lions left the mark of his claws on her shoulder.

Marie Herrmann, on her way to Scranton, Pa., lost a hand satchel on the ferryboat containing money and $1,500 worth of jewelry. Mrs. Herrmann has not as yet recovered any of the lost articles.

The Fitzgibbon-McCoy Trio will begin their regular season this week and have a splendid season's bookings ahead. Max Ritter, the clever singing and dancing comedian, will replace Bert Fitzgibbon in the role of the mischievous brother.

Estelle D'Arville writes THE MIRROR to the effect that she is playing in vaudeville with Ned Nye and is doing her single dancing specialty. Her sister Babette has retired from the stage, having made her final appearance in the Nye-D'Arville act at Utica, N. Y., week of Sept. 25.

Fields and Woolley closed with A Jolly Baron Sept. 30 and opened in vaudeville the following week at the Gotham Theatre, Brooklyn. They are well booked up in their new act, A Trip in an Airship, with which they have been very successful.

Josephine Sabel made such a success at Ronacher's, Vienna, that she was re-engaged for an extra month, making a run of eight weeks at the same house. She opens Nov. 6 at the Tivoli and Oxford, London, for four weeks.

Mademoiselle Lippman has just returned from Paris, where she has been studying. She will be seen in vaudeville this Winter.

William C. Knight of Knight Brothers and Sawtelle, the well-known vaudeville entertainers, was married in Chicago Oct. 14 to Clara G. Meyers. The couple are at home to their friends at 435 Belden Avenue, Chicago.

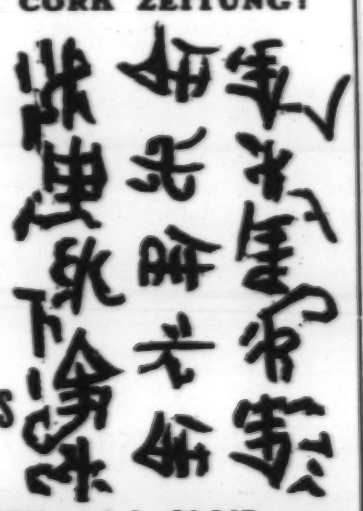
May and Flora Hengler made an exceptionally brilliant success last week as the headliners of the bill at the Columbia Theatre, Cincinnati. Every one of the local papers spoke in the most enthusiastic terms of their daintiness and grace and gave them high praise for their dancing.

Will Marion Cook and several colored performers sailed for Europe on Friday last on the Philadelphia. Mrs. Abbie Mitchell Cook missed the steamer and had to sail on the Zeeland. Several members of the co. were served with subpoenas in an injunction suit brought by Ernest Hogan, who wished to restrain Mrs. Cook from leaving his organization. The colored folks were so elated at the prospect of going to Europe that they tore up the legal documents and danced on them.

Frank D. Bryan made a big hit last week at Hyde and Behman's, Brooklyn, by reciting a poem in praise of the efforts being made by the Brooklyn school children to have "Old Ironsides" removed from the Charlestown Navy Yard to Prospect Park.

Unsolicited Praise from
THE CORK ZEITUNG:

THE IRISH TENANTS



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Management A. H. WOODS
N. ROOT

THE FIVE
NOSSES
EARL and the GIRL

"The Five Musical Nosses, late of the vaudeville theatres, appeared in several of the musical numbers and were responsible for many encores."—*Chicago Tribune.*

JOHN T. KELLY

Permanent Address,
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Phone, 61-B, Newtown.

MILTON and DOLLY **NOBLES**
Vaudeville 1903-4.
"A Third Party Movement,"
and **"The Days of '49."**
120 First Place, Brooklyn. 'Phone, 627-L Hamilton.

INNESS and RYAN

In a new act by J. A. MURPHY of Murphy & Willard.
Wk. Oct. 23, Poli's, Bridgeport, Conn.
JO PAIGE SMITH. WM. MORRIS.

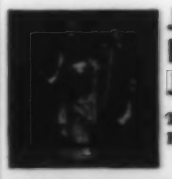
TO MANAGERS AND AGENTS.

I have the weeks of Dec. 4, Dec. 11, Dec. 18 and Dec. 25 open. Address as per route.
HARRY THOMSON.

I Write **SKETCHES** for Vaudeville Work
Generally have one or two on hand.
M. M. LINDEMAN, P. O. Box 244, Brooklyn, N. Y.

Hennings, Lewis AND Hennings

"Keep a cozy corner in your bookings for us."
Management GUS HILL, BOB MANCHESTER.



JOE, MYRA, BUSTER and JINGLES **KEATON**

Hathaway's, New Bedford, this week.
Hyde & Behman's next week.

To an ARTIST:—
Though Critics may bow to art and
I am its own true lover,
It is not Art but Heart that wins
The wide World over.

Wishing you continued Success,
(ELFIE FAY.)

Past Eleven Weeks A FEATURE ON THE KEITH CIRCUIT.

RICE AND PREVOST

"Bumpity Bumps"

Three seasons Hammerstein's Roof. Re-engaged next season. Booked solid two years ahead.
WM. MORRIS, Agent.

RICHARD VIRGINIA
BARRY and JOHNSON

Offer their latest travesty
HELD FOR RANSOM.
Now booking for next season.
Address J. K. BURK, WILLIAM MORRIS.

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NOVELTY JUMPING SPECIALTY. A COLLEGE BOY'S DEN. With Special Scenery.

The most Magnificent and Gorgeously Staged Act in Vaudeville. Keith's Union Square, N. Y City, October 23rd.

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EMMA FRANCIS

And the ARABIAN WHIRLWINDS
Introducing her original idea.
In vaudeville all next season under direction M. S. BENTHAM.

The Village Choir.

(The Misses HART, BUTLER and Messrs. THRASHER and WARE.)
This week, Keith's, Philadelphia, then Baltimore-Washington to follow.
GLOVER WARE, Mgr. Address WM. JOSH DALY, care WM. MORRIS Booked solid until June.

ARTISTIC ALWAYS!
Pierce and Maizee

"THAT SWELL DRESSED ACT." TIME ALL FILLED.
Oct. 29—Orpheum, Denver. Nov. 5—Travel. Nov. 12—Orpheum, 'Frisco.

JACK OF TWO TRADES AND MASTER OF BOTH.
LORRETT

THE DANCING JUGGLER
Vaudeville Feature Bennett-Moulton Co. Oct. 23-28, Lawrence, Mass.

FRED NIBLO

"The American Humorist"

FOOTLIGHT FABLES, No. 4.—Once upon a Time several Trunks waited in vain at the Station for a Wagon. But the Wagon never Came.
MORAL—Look out for the transfer man at Proctor's 23d St. He doesn't care when you get your baggage

ONE GENUINE HIT EVERYWHERE.
AMERICA'S MOST VERSATILE COMEDIAN
JAMES FRANCIS **SULLIVAN**
FEATURED—THE TRAMP—ME, HIM AND I CO.

"'Old Hoss' Hoey's style of comedy work lives in James Francis Sullivan, who is one of the stars of 'Me, Him and I' at the Teck this week. Sullivan plays a tramp part and in the last act of the play he is palmed off on a yachting party as an English lord—and then he is 'Old Hoss' Hoey at his best. Sullivan and his fun-making partners are real comedians and they know how to bring out the laughs."—*Buffalo Enquirer*, Oct. 11, '05.

James F. Macdonald
Vaudeville's Artistic Vocalist and Raconteur.
Time all filled to June, 1906. Address Per Route.

KATIE BARRY
SCORING IN VAUDEVILLE. Address MIRROR.

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THE BEST, THE GREATEST, AND THE ONLY RECOGNIZED CYCLONIC BALLAD SUCCESS OF THE AGE

IN DEAR OLD GEORGIA

A Legitimate successor to "In the Shade of the Old Apple Tree," and by the same writers, Williams and Van Alstyne.

The Tried and True, Catchy, Witty, Swingy, Inspiring, Novelty Song we all Love

MY IRISH MOLLY O!

An absolute successor to "Bedelia," and by the same writers, Jerome and Schwartz.

Now Let Us Introduce the Irresistible Laugh Provoker!

THE COON SONG THAT IS DIFFERENT FROM ALL THE REST

SYMPATHY

By Kendis and Paley—the boys who wrote "Won't You Fondle Me."

This Song has proved an instantaneous hit everywhere.

And then the Delightful and Inspiring Serenade,

MOONLIGHT

By Neil Moret, also Published as a Song with Lyric by James O'Dea.

This number is played, sung, whistled and hummed in every clime.

ANNOUNCEMENT EXTRAORDINARY!

WE ARE PLEASED TO OFFER THE LATEST COMPOSITION BY THE COMPOSER OF "HIAWATHA," "MOONLIGHT," "POPPIES," ENTITLED

SILVER HEELS

THE MELODY AS ORIGINAL AS THE TITLE—YOU CAN'T FORGET EITHER ONE. WE PREDICT THIS NUMBER TO BECOME AS FAMOUS AS "HIAWATHA."

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HOMER HOWARD, Mgr. Chicago Office, 67-69 Clark St. *Executive Office, 10 Witherell St., Detroit, Mich.*

ACTORS' CHURCH ALLIANCE NEWS.

National and State Headquarters, Manhattan Theatre Building, Broadway, New York City.

The first monthly reception of the New York Chapter was held at the Parish House of the Church of the Holy Communion, Sixth avenue and Twentieth street, Oct. 19, under the direction of Irene Ackerman, chairman of the Entertainment Committee. An interesting programme was presented, which included songs by Mrs. Wordon, recitation by Granville F. Sturgis, monologue by Norman Lusk, song by Mr. Vane, piano solo (original) by F. S. Sonneholb, recitations by "Aunt Louisa" Eldridge and Mrs. W. G. Jones. Refreshments were served under the direction of Mrs. J. Alexander Brown, chairman of the Ways and Means Committee of the National Council, who kindly volunteered, Mrs. Edith Hubbard, chairman of the Reception Committee, assisting.

Among the many present were:—Mrs. Harry Leighton, Regina Well, Mrs. Fred Nye, Edyth Totten, Mrs. A. Place, B. Russell Throckmorton, Miss Ralph, John H. Costello, Norman Lusk, Harold Schniewind, Miss Knox, Mr. McKim, Mrs. R. A. Greenfield, Mrs. Hudson Liston, J. Palmer Collins, J. C. Pumpelly, Miss Varian, Mrs. R. L. Hallstram, Jennie C. Wilder, Ida C. Ackerman and B. F. Johnston of the Brooklyn Chapter, May Kintzing, Rev. Thomas R. Slicer, Mrs. Lomax, Mrs. Wordon, Mrs. Phelan, Lillian Kellar, Mrs. Ford, Pearl Ford, William Freeman, Lucy Middleton, Rev. Thomas H. Sill, Miss Lawrence, Mr. Scrymser, John T. Miller, Mrs. Cary, Miss Reichman, Charles T. Catlin, Miss Dickerson and F. B. Van Keuren.

At this monthly reception also, the following resolutions, offered by the Rev. F. J. Clay Moran, B.D., and seconded by Edyth Totten, were unanimously adopted by a rising vote

Whereas, The New York Chapter of the Actors' Church Alliance, meeting for their first monthly reception of the season in the parish house of the Church of the Holy Communion, New York, has learned the news of the sudden death of Sir Henry Irving; therefore be it

Resolved, That the New York Chapter desires to express deep and heartfelt sorrow at the death of the late Sir Henry Irving, a member and honorary vice-president of the Actors' Church Alliance. We recognize in him the first dramatist and tragedian of his day, whose whole life was devoted to uplifting the stage to the highest level, and calling attention to its power and office as one of the greatest forces for the elevation and education of the people. His loss is felt as that of a personal friend by every member of the Actors' Church Alliance and they desire to unite their tears with those of their fellow players and friends at the funeral to-morrow in Westminster Abbey and say to him: "Farewell, dear brother, good and faithful servant!"

Resolved, That the board of directors of the New York Chapter be respectfully requested to have these resolutions spread upon their minutes, and that Mr. Charles T. Catlin, president of the New York Chapter, be requested to forward a copy of these resolutions to Sir Charles Wyndham, president of the Theatrical Managers' Association of Great Britain.

At a recent meeting of the Providence Chapter Al. Roberts, of the Imperial Stock Company, was elected first vice-president of that chapter.

Th next meeting of the Chapter Board of Directors will be November 1 and that of the National Council Friday, November 3. A conference meeting of the New York chapter is appointed for Thursday evening, Nov. 9, at the parish house of St. Chrysostom's Chapel.

The next monthly reception of the New York chapter will be on Thursday, Nov. 23, hour and place to be announced hereafter.

ARENA.

CHANUTE, KAN.—Ringling Brothers' Circus Sept. 28; immense crowds; fine performance.

PEORIA, ILL.—Gentry Brothers' Shows united here 3, 4 to good business; this is the first town that they have appeared in since combining.

BRISTOL, TENN.—Wallace's Circus gave two performances 2.

GALESBURG, ILL.—Gentry's Dog and Pony Show 2 to capacity; excellent attraction.

WINFIELD, KAN.—Ringling Brothers' Sept. 29; good show to elegant business in afternoon, and good crowd at night.

STAUNTON, VA.—Wallace Circus Sept. 28; large and well pleased crowds; best performance ever given here.

ABILENE, TEX.—Barnum and Bailey Circus due 9.

ANNAPOLIS, MD.—Frank A. Robbins' Circus Sept. 30; fair performance to good business.

PARSONS, KAN.—Forepaugh and Sells Brothers' Circus Sept. 30; tent filled to capacity at both performances. U. S. Carnival co. 2-7.

SHAWNEE, OKLA.—Ringling Brothers' Circus due 10.

PETERSBURG, VA.—Cole and Rogers Circus 6; pleased fair business.

CAMBRIDGE, MD.—J. A. Robbins' Circus came to fill date here Oct. 11, but on account of weather had to quit performance in middle of afternoon.

MARION, ILL.—John Robinson's Circus 10; fair performances to large crowds day and night. Cosmopolitan Amusement co. week 23-28.

POTTSVILLE, PA.—Hagenbeck's Circus 6 delighted good business. Thos. Rankin, manager, was presented with a diamond stud by employees while here. They closed next day. Herman Bogart, the lion trainer, was bitten on the head by a leopard.

OKLAHOMA CITY, OKLA.—Ringling Bros'. Circus 4 packed the canvas afternoon and night to satisfaction.

WILSON, N. C.—Van Amberg's Circus 11 to crowded tents; performance fair.

PHOENIX, ARIZ.—Barnum and Bailey Circus 2; two large disappointed audiences. The whole circus did not come and few new features. Frank Oakley (Silvers), the clown, made a hit in baseball act.

LOS ANGELES, CAL.—The Barnum and Bailey Circus gave four performances Sept. 25, 26 to an attendance averaging in the neighborhood of nearly 70,000.

GOLDSBORO, N. C.—Van Amberg's Circus 12 pleased capacity.

DE SOTO, MO.—John Robinson's Ten Big Shows 16, a first-class circus; three rings; platform and hippodrome to large crowds.

FORT WORTH, TEX.—Barnum and Bailey's Circus here 11; did big business at both performances. The street parade was omitted.

ENGAGEMENTS.

Made by the Actors' Society of America: J. J. Williams, Louis Bresee, Harry English, Ethel Davis, Lucille Nelson, Albert Tavernier and Edith Rick, with W. S. Harkins; Harry McRae Webster, Selmar Romaine, Anna L. Bates and Adra Ainslee, in vaudeville; Grace Welby, with After Midnight; J. H. Green, with James O'Neill; M. W. Rale, with Nat Wills; May Bretonne, with Madame Viarda; Harry Glazier, with the Shea Stock, Springfield, Mass.; Charles Hawkins, with Gus Hill; Katherine Vincent, with the Russell Brothers; Miss Gray, with Belasco; Frank Gilpin, with Shadow Behind the Throne; Edwin Trevor, with Katherine Purnell; J. H. Lewis, with Viola Allen; Harry Hanscombe, with William Keogh; Blanche Lawrence, with Pudd'n Head Wilson; Frederick Hardy, with Chauncey Olcott; James J. Boyd, with Marie Dupont; John Steppling, with The Player Maid; Frank Opperman, with Albaugh and May; Edward J. Mackay, with Liebler and Co.; Carl Fey, with Ashley Miller; A. S. Byron, with Shadow Behind the Throne; William Fleming, George Maxwell and Nell Gray, with Arnold Daly; Frank Carroll, with the Harkins Stock co.

Edwin T. Emery, for Mrs. Black is Back.

Lisle Leigh, by Amelia Bingham, for an important role in her new production.

LETTER LIST.

WOMEN.

Members of the profession are invited to use The Mirror post-office facilities. No charge for advertising or forwarding letters except registered mail, which will be re-registered on receipt of 10 cts. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars, postal cards and newspapers excluded.

Allan, Evelyn V., Josephine Angeles, Blanche Alwens, Helen Aubrey, Miss Ambler.

Brown, Nancy, Mrs. W. P. Burt, Mae Bishop, Daisy Barrett, Vera Barre, Velma Berrell, Marion S. Barney, Jeanette Bageard, Rose Burns, Amelia Barleon, Stella Beardsley, Margarethe Blankenstein.

Casmere, Marie, Ada D. Currier, Estelle Clayton, Ada Curry, Isabella Clinton, Alice Croley, Panchon Campbell, Carolyn M. Conger, Helena Collier, Cecyl Comying, Evelyn B. Carter, Ada Collins, Rhea Clementa, Florrie Clementa, Virginia Calvert, Annie Curevely, Ethel Clayton, Gertrude Claire.

Donslow, Mildred, Clara Lambert Daly, Dolly Davis, Grace De Mar, Esta Dean, Belle D'Arcy, Ethel De Campe, Julia Dean, Miss G. De Vaney, Helen Downing, Lorraine Dreux, Kate T. Doyle, Bessie Davis, Marie Doran.

Eustale, Jane, Monta Elmo, Gertrude Ellis, Sadie Etherton, Clara Earle.

Fay, Anna Eva, Fannie Frankel, Minnie Fielding, Alice Farrington, Nellie Fillmore, Pauline Fielding, Julia Folland, Inez Forman.

Green, Daisy, Ella Grover, Lenore Gordon, Ruth Gould, Ethel Gran, Isabelle Girardt, Marie Gebhardt, Kate Gotthold, Lottie Gilson.

Hashings, Ellene, Grace Huntington, Louise Hunter, Mrs. Norminе Hillman, Margaret Hager, Hazel May Hall, Flossie V. Hall, Irene Hobson, Loretta Healty, Cora Hummell, Josie R. Haywood, Jessie Huston, Elener Hicks, Lellia Hill, Ethel Hopkins.

Jones, Elizabeth B., Grace James.

Kingsley, Florida, Salome Kingsley, Lenora Kerwin, Sue Kelleher, Mrs. J. Koff, Myra Ketchum, Adele Kerman.

Lawrence, Blanche, Lillian P. Landers, Mrs. Le Morine, Lillian Lawrence, Cleo Lee, Amber Lawlord, Helen Lackaye, Rita Love.

Moore, Irene, Louise Margaret, Florence R. Morrison, Louise Meyers, Mrs. Frank Murphy, Mme. E. Mantelli, Helen Miller, May Madcap, Madaline Maitland, Lucille Manziota, Bertie May, Elsie Moore, Ethel Morton, May Montford, Carolyn McClain, Mrs. J. Kyrle MacCurdy, Grace McLeod, Annie McDougall, Florence J. McCarthy, Dolly McCann, Caroline McLean.

Niven, Mabel, Grace Noble, Caroline Nihola.

O'Brien, Anna M.

Palmer, Irene, Mrs. A. B. Patton, Anna Plum, Florence Pemberton, Anna Pomeroy, Clara Pusey, Mrs. A. Y. Pearson, Eva B. Page, May Powers, Lillian Prince.

Russell, Leah, Blanch Reed, Grace Reals, Mrs. D. Rosenberg, Neta Reid, Rose Rand, Helen Reicks, Ella Ray, Mollie Revelle, Carna Ricardo, Mrs. McKee Rankin, Alice Raymond.

Stangl, Abi, Marie Stuart, Elsie Starr, Mollie Sherwood, Beulah Spangler, Minnie Seligman, Ella Salisbury, Ethel Smith, Katherine B. Schenck, Floy Sutton, Phyllis Sawyer, Isabelle Sherman, Emma Sherwell, Della Sheldon, Marmion Stone, Agnes Scott, Mollie Swift, Maude Stuart.

Toone, Bessie, Ida A. Thomas, Lulu Taber, Helen Tracy.

Van Buren, Mary, Elizabeth Vancil, Mabel Vashti, Della Valdix, Grace von Brocklin, Violette W. Villiers.

Willey, Susette L., Marrie Wilson, Ada Wadsworth, Susie Winner, Lucille Whitecliffe, Mrs. V. Warhurst, Grace Walton, Maud Welsh, Valley Wellmann, Blanche Webster, Eagle Wilson.

Young, Florence.

MEN.

Armand, Fred V., Tony Asher, Warren Atwood, W. A. Andrews, John Adolfi, Charlie Allen.

Baldwin, Arnold C., Chas. H. Bowers, G. Boniface, Jr., Edward Barrett, J. H. Booth, Fred Bond, J. Edw. Browne, J. W. Buchner, Harry D. Blakemore, Arthur E. Barrett, H. W. Beaty, Geo. B. Berry, Elwood Bostwick, M. L. Bowman, C. A. Bigelow, Felix Bied, Wm. J. Butler, Jas. W. Boyd, Chas. Burke, Hayden Brooks.

Clark, Bobt. E., Jas. Cooper, W. I. Carlton, Frank W. Cand, Geo. H. Cooper, Walter Creighton, Wm. Clover, Fred G. Conrad, F. S. Chanfrau, Jas. D. Clifton, Herbt. Curtis, Richd. Castilla, Jos. Callahan, J. J. Clark.

Darney, Richd., Francis Donna, Willard Dashiell, Jno. Davies, Gavin Dorothy, Frank Dupree, St. George Dayton, Edward Doyle, Geo. Dittrechstein, Victor M. de Silke, Al Dalson, Franklin Deland, Hugh D'Arcy, Jno. A. Dewey, Chas. L. Dox.

Easton, Elwyn, A. R. Evens, Roydon Erlynne, Jack Ellwyn.

Ford, Arthur A., H. D. Fondray, Ed Flavell, Fred D. Freeman, E. D. Fiske, Geo. S. Fell, W. S. Fleming, Harry Fellows.

Gordon, Roland C., Franklin George, C. P. Grencker, Gordon Gray, Geo. R. Gill, Gray and Stephens, Wm. S. Gill, Cornelius Gardiner, Chas. H. Grau, Henry Greenitt.

Howard, Ben., Stanley Hawkins, Russell Hurting, Sam'l E. Hines, Wm. Harcourt, Williard Hutchinson, Sam'l B. Hardy, I. N. Heffron, Jack Hazelsigg, Willard K. Hope, Geo. F. Hasbrouck, G. Gordon Hamilton, J. H. Huntley, Eddie Heron, Fletcher Harvey, Robt. T. Haines, S. J. Hudson, Jr., Joe Howard.

Irving, Jay.

Johnson, Owen M., Lorimer Johnstone, E. C. Jenkins, Dan'l Jarrett, Jr.

Kleemy, Edward R., Wm. Krentch, Wm. Kraley, Gustavus Kerker, Wm. Kilpatrick.

Loraine, Wm., Tom Levanion, Jno. Lore, Alb. Livingston, Victor Leighton, Herman Loeckle, Alb. Lavelle, Jack Leslie, Wm. Lewis, E. J. La Saint.

Mostyn, Hallyn, Mason Mitchell, Chas. B. Middleton, Jos. Mitchell, Henry Mayers, R. B. Mitchell, Lawrence Marston, Fred'k Maynard, Harry M. Morse, Chas. A. Morey, Sidney H. Manville, Geo. Morton, Fred W. Mace, Clifton Mallory, J. Smith Marbo, Wm. L. Malley, Ezra Matthews, Frank T. Merritt, Harold Mordaunt, Jack Meehan, Arthur Molyneux, Jno. Mallisey, Jno. G. Macfarland, Thos. J. McMahon, Harry McFayden, Thos. McLarnie, Jno. P. Mack, John Daly Murphy.

Nelson, Claude, E. P. Noel.

Ott, J. Edw., Chas. Osker, Harry E. Otta, Geo. J. O'Donnell, Rich'd Obee.

Preston, Jno. C., J. A. Preston, Henry Plate, Frank Palma, Geldwin Patton, Geo. Paxton, H. R. Pottery, F. A. Putz, Wm. Parks, W. D. Padgh, Edmund Plohn, Fred'k Phinney, Geo. W. Paige, Jno. G. Palmer.

Rickards, Will S., Edmund Russell, C. Lester Rich, J. M. Rentfrow, Fred Rider, G. Bert Rodney, Sam Robinson, Chas. Rowan, Chas. Reiss, Fred Runnells, W. V. Rancous, Chas. T. Robinson, Sam Rourke, Frank Rowan, C. N. Roberts, Seymour Rose, Douglas Ruthern, W. G. Reed.

Swain, Chas. W., Chas. W. Strine, Reginald Simpson, Edward A. Sparks, E. Mortimer Shuter, Frank Sladdis, Leonard Shepherd, Wm. W. Schilling, Howard D. Stewart, Harry Sedley, Chas. H. Smith, Chas. Sharp, Chester Sackett, Eugene Sorentino, Walter Soderling, Ed Salter, Gene Sweetland, Edgar G. Stepath, Leo St. Elmer, Osborne Searle, Geo. Sylvester, L. M. Sandberg, Ben Simpson, C. L. Stewart, Lewis S. Stone, Russell Snead, W. Hallen Smith, Chas. Seymour.

Templeton, Roy, Geo. L. Tallman, H. M. Trevor, Frank Treanor, E. P. Therrien, Frank Trenor, Edwin Trevor, Joe Trozier, Edgar Temple, J. C. Turner, Hallitt Thompson, Chas. Toner.

Verner, Harry, Harry Vanfossen, Fred'k Van Rensselaer, F. A. Vincent, Travers Vale, Chas. E. Vandiver.

Webb, Cecil, Ben Woul, Frank V. Wilson, Walt Whitman, F. W. Wharton, David Wall, Chas. J. White, Arthur Weld, Harry West, Harrison J. Wolfe, Henry Woodruff, Louis Weston, Wm. G. Wood, Harry B. Watson, H. R. Walthew.

Yorrance, Chas. H., Francis Yale.

Zimmerman, J. Fred, Carl Zoellner.

REGISTERED MATTER.

Florence Leslie, Clara Paulet, Miss M. B. Moulton, Somerset, D. H. Hunt, Rich'd Castilla, Sidney McCardy, Frank E. Rowan, W. Rhodes, F. A.

MUSIC PUBLISHERS.

ABE HOLZMANN
WROTE
"YANKEE GRIT"
MARCH AND TWO-STEP
AND
YANKEE GRIT
IS RESPONSIBLE FOR THE
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OF
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"YANKEE GRIT"
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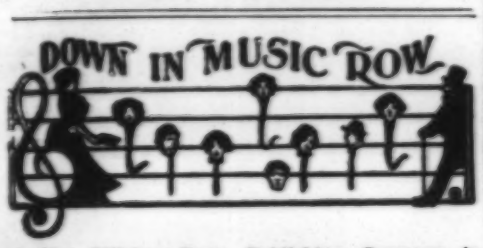

The Pillsbury-Dana Publishing Company is now known as the C. C. Pillsbury Company, Mr. Dana having retired from the firm. Mr. Pillsbury is in active charge, and reports that business is booming. The Pillsbury Company is now located in the Century Building, Minneapolis, Minn.

"In the Valley of Yesterday," published by the Continental Music Company, still continues to grow. No better proof is needed than the large increase of copies sold from week to week.

Every song in the Walter Jacobs catalogue seems to be winning popularity according to the reports of the many singers who are using these numbers with success.

Felix Feist's clever song, "Can't You See I'm Lonely," is forging to the front in a rapid manner. The army of singers now using this song all make the same report: "It's a sure fire winner."

Gertie De Milt has a novel way of rendering "Keep a Little Cozy Corner in Your Heart for Me" that has won much praise.

Clarice Vance, whose clever rendition of coon songs has made her famous, has introduced the new novelty coon song "Sympathy," by Kendis and Paley, and published by Jerome H. Remick & Co. This song, while only in its third week, is already a popular hit.

Mary Marble, starring in Nancy Brown, is using "Fishing" and "Any Old Tree." These numbers look like the comedy songs of the year.

Waller and Magill are featuring with success Drislane and Morse's "Keep a Little Cozy Corner in Your Heart for Me."

Elizabeth Murray, the well known top liner in vaudeville, states that she is delighted with the new coon song "Sympathy," which she recently introduced, and that she responded to so many encores she was compelled to bow her acknowledgments several times before the audience was satisfied to let her go.

Stanley and Brockman appreciate a good ballad and do not hesitate to state that "In Dear Old Georgia" is as popular as "In the Shade of the Old Apple Tree," which they used from the day it was sent to them by Mose Gumble, general manager of the professional department for Jerome H. Remick & Co.

James Aldrich Libbey's latest composition, "You'll Want Some One to Love You When You're Old," is rapidly gaining friends, being sung by many well-known artists.

Katie Barry is singing a new song by Porter Emerson Browne and George Bell, entitled "Ain't It Hard to Be So Beautiful?" published by the F. B. Haviland Publishing Company.

Jeannette Lowrie, who is doing a specialty in conjunction with Thomas Q. Seabrooke at Proctor's Fifty-eighth Street Theatre, will sing for the first time in vaudeville a song entitled "Cause I Like You," by Edward James Howe.

Marie Brackman is meeting with success singing "Would You Care?" Miss Brackman states that she doesn't know what she would do were it not for a good song like this, notwithstanding the fact that she has a voice far above the ordinary, but she appreciates a good song by Charles K. Harris.

Dorothy Kenton, the girl with the banjo, has just returned from abroad, where she appeared at the leading theatres and music halls. She was compelled to return to fill engagements made here prior to her sailing for Europe last year. It was this manipulator of melodies on the banjo who introduced Abe Holzman's "Yankee Grit" march in Europe, where it is now being played by some of the most prominent bands and orchestras. Miss Kenton begins her tour on the Proctor circuit next week, "Yankee Grit" being the feature of her act.

In the Duke of Duluth a new song has been introduced by Margaret Witt entitled "I Like Your Way," by J. J. Walker and Max Witt.

Holcombe, Curtis and Webb claim to be getting more encores out of "Zel Zel," "Egypt" and "Lu Lu San" than any other songs they have ever used.

The Brothers and Sisters Ford report success with "In Timbuctoo" and "Keep a Little Cozy Corner in Your Heart for Me," published by the F. B. Haviland Publishing Company.

The Spook Minstrels, now appearing on the Orpheum circuit, have found that Williams and

MUSIC PUBLISHERS.

The Chas. K. Harris Herald
Devoted to the Interests of Songs and Singers.
Address all communications to
CHAS. K. HARRIS, 31 W. 31st St., N. Y. (Meyer Cohen, Mgr.)

VOL. II. NEW YORK, OCT. 28, 1905. NO. 26

MR. AND MRS. MARK MURPHY, now featuring Frank D. Bryan's great song, "It Makes Me Think of Home, Sweet Home," have introduced and will sing in their act a new song by George Totten Smith and Byrd Dougherty, two gentlemen who are well known among the profession as authors capable of writing good songs, a song entitled "LARRY." This is not like any other song, but it is an original Irish song, one that will be sung and whistled from Maine to California after it is properly introduced, which it will be by the publisher. It is not restricted to any one singer, but can be sung by anybody, and it will be sung by everybody because it is a good song. Were it otherwise, Mr. and Mrs. Mark Murphy would not sing it and neither would you. We expect every professional who can use a good song on this order to use this one. We make no exceptions. Good songs are hard to get. We predict great success for this song. Send for it.

The wonderful soprano, MISS ROSEMARY GLOSZ, who has a range of over three octaves, late of the "Prince of Pilsen" and Lew Fields' companies, has entered vaudeville, and is creating a positive sensation with her new march song, entitled "SISTER." To say that Miss Glosz created a furore is putting it mildly. She sings this new song with a dash and spirit seldom seen on the vaudeville stage. She being the first to sing it, the publisher had a splendid opportunity of finding out what the song is worth, and it is safe to say that this is the greatest march song sung to-day before the American public. Watch for future announcements regarding same and get it at once. Do not wait, but get it as quickly as you possibly can, as good songs are hard to get. Until regular copies are ready, manuscript copies can be had upon application to Chas. K. Harris, the Publisher.

LEE OREAN SMITH
Musical Director, Composer, Arranger.
Address care JOS. W. STERN & CO., 34 E. 21st St., N.Y.

Van Alstyne's new ballad, "In Dear old Georgia," has received greater applause than any other ballad they have ever used. The press in the cities where they have appeared have been generous in praise of this song.

Katherine Nelson, now playing the soubrette part in The Office Boy, introduces Jerome and Schwartz's clever song "My Irish Molly, O" and reports that it is the biggest encore winner she has ever used.

Lillian Coleman, who has been recently added to the cast of the Babes in the Wood, is successful with the song "In a Kiss." For daintiness it is said to be a winner.

Mamie Remington and "Picks" are singing "The Leader of the German Band" to five and six encores at each performance.

Laura Millard, whose highly cultured soprano voice has won much praise, finds a splendid number in the legitimate serenade song, "Moonlight," by the composer of "Hiawatha" and published by Jerome H. Remick, the publisher who discovered "Hiawatha."

Three instrumental successes in a little over a year is a good record. S. R. Henry has written "Peter Piper," "Polly Prim" and "Priscilla," the latter a new Colonial intermezzo in original style. With these three hits to his credit, it looks as though Mr. Henry had a corner on the instrumental market.

Ida May, now appearing in vaudeville with her singing and dancing "Picks," is winning much favor everywhere. She has selected all of her songs from the Jerome H. Remick catalogue, including "In Dear Old Georgia," "My Sweet Little Caraboo" and the new novelty laugh-provoking coon song by Kendis and Paley entitled "Sympathy."

Mabel Adams, whose artistic work as a violinist has won much favorable comment, uses for her best numbers "Moonlight" and "Poppies," both by Neil Moret and published by Jerome H. Remick and Company.

In The Catch of the Season a new song by W. T. Francis, entitled "Auf Weidersehn," has been introduced by Talleur Andrews. Another song, called "Rainbow," which was part of the English production, is also in rehearsal here. This song was advertised abroad on postals that when held up to the light show a beautiful rainbow.

CAUCHOIS ACQUITTED.

Garret J. Cauchois, a music publisher of Rutherford, N. J., was on trial last week in General Sessions before Justice Foster and a jury, charged by Frederick W. Helmick with selling him 8,000 spurious copies of "The Holy City," which is copyrighted by Boosey and Company, of London. Helmick testified that he believed he was buying the genuine article and not an American copy, which had been printed in alleged violation of the copyright law. Cauchois admitted that the songs he sold Helmick for $200 were copies and declared that Helmick was aware of this fact. The jury after debating on the case for half an hour acquitted Cauchois. Cauchois will have to face another trial, however, on a charge of violating the Trademark law.

ABE HOLZMAN CAPTURES MR. RAFFLES.

Abe Holzman, the composer of "Yankee Grit," "Uncle Sammy," "Blaze Away" and numerous other instrumental successes, captured the much talked of "Mysterious Mr. Raffles" last Wednesday and received the $300 reward offered by the New York *American*. It is said that Mr. Holzman began his search on the day "Mr. Raffles" disappeared and worked diligently for 21 days, constantly carrying a copy of the paper in his left hand, with his right full of the daily coupons. Mr. Holzman is receiving congratulations from his many friends on the resule of his detective work.

GRACE CAMERON IN SOUTH AFRICA.

A cablegram from Grace Cameron states that she opened at the Empire Theatre in Johannesburg Oct. 16, scoring an immediate success, being offered an indefinite engagement. It is known, however, that she will remain there but six weeks, having contracted to appear in Cape Town in December, after which she will go to London to begin an extended tour in vaudeville. Miss Cameron is using "Dolly Dimples," the song which won fame for her in Piff! Paff! Pouf! She is also singing "Kalamazoo," a strictly American song.

MUSIC PUBLISHERS.

These Make Good
TRY THEM

FLOATING ALONG
A Kaffir Idyl. New Style of Music. A Great Novelty.

ON A HOLIDAY
A Sparkling Summer Song, with a little Sentiment and lots of Swing.

OLD DAY DREAMS
Sweetest of all the Songs of Sentiment, by Eddie Klein.

BABY BLUE
A Rataplan Kid March Song, for which we have Slides.

ELEANOR
A Rousing March Song, by the Authors of "Jolly Me Along." Slides if wanted.

Slides for "Baby Blue" and "Eleanor"; Orchestrations for the others.

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MUSIC PUBLISHERS.

DO YOU WANT
SYMPATHY
DO YOU LIKE
SYMPATHY
HAVE YOU HAD
SYMPATHY
HAVE YOU HEARD
SYMPATHY
DO YOU SING
SYMPATHY
YOU SHOULD GET
SYMPATHY
IT'S A NEW COON SONG
AND A GOOD ONE TOO
SYMPATHY
Is Published by JEROME H. REMICK & CO.
Mose Gumble, Gen. Mgr. Prof. Dept.

KEEP A LITTLE COZY CORNER
IN YOUR HEART FOR ME.
A new song by THEODORE MORSE, and published by F. B. HAVILAND & CO., 125 W. 37th Street, N. Y.

IN THE VALLEY OF YESTERDAY
Has grown into the biggest of all ballad hits.
TURN OVER, YOU'RE ON YOUR BACK.
A Coon Shout—a wonder of wonders.
Lots of real songs for program. No cards.
CONTINENTAL MUSIC CO., B'way and 28th St., New York.

ONE HUNDREDTH PERFORMANCE OF
THE YANKEE REGENT
BY
BEN M. JEROME
October 20th, 1905
AT THE LA SALLE THEATRE, CHICAGO
NUF SED

In Dear Old Georgia
THE CYCLONIC BALLAD SUCCESS.
By WILLIAMS and VAN ALSTYNE.

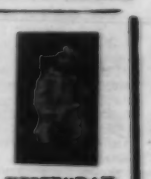
"Take Me To Atlantic City Down By The Sea."
Published by NATHAN BIVINS & CO., 39 W. 28th St., N. Y.
Prof. copies sent free on receipt of up-to-date program. Orchestration 10 cents.
JUST LOOK OUT FOR YOURSELF (Trade Mark.)

3 KIMBALL BROS.
ARE SPECIALLY FEATURING
MY DUSKY ROSE
Published by WALTER JACOBS, 167 Tremont Street, Boston, Mass.

PETER PIPER
The only March hit of 1905.
DEARIE
Best song since "Violeta," Sung in "Sergeant Brue."
When The Harvest Moon Is Shining On The River
Biggest selling ballad on the market.
Prof. Copies FREE. Regular Copies 25c. each, all 3 for 50c. JOS. W. STERN & CO., 34 East 21st St., New York

TO-DAY

AL. TRAHERN


YESTERDAY

JUST A PICTURE OF YOU—LIGHTS OF HOME—MY SUNBURNT LILY—THEY ALL SPOKE WELL OF YOU
By the famous writers AL. TRAHERN and LEE OREAN SMITH.
Professional copies free. Regular Piano copy, with orchestration, 15 cents. All four complete, 40 cents.
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EUGENE ELLSWORTH'S PATRIOTIC CYCLONE
THIS CHORUS SINGS ALL ALONE
"Only One Country, One Flag!"
Only one country, only one flag—
Only one life to lose—
I never boast, I don't mean to brag,
But the Star-spangled Banner I choose.
I would gladly die, to keep her floating high,
May our emblem in the dust ne'er drag,
"Columbia's" the Gem of the Ocean, forever,
Only one country, one flag.
As professional copies are not quite ready, Publishers name will be given a little later. Watch this space.

HAVE YOUR MUSIC PUBLISHED ON ROYALTY.
Send us a good poem, a good melody or a complete work. We have no favorite writers. All have equal chance. All letters answered promptly.
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SENSATIONAL MUSIC "HIT."
A marvelous record was scored last week at the Orpheum, in Denver, by Mrs. Otis Spencer, with a new song entitled:
"DAINTY FLO FROM IDAHO."
It is a song that has ginger and go about it and will take the encores. It is a novelty.
Singers who want a song which makes good send for copy.
DON'T FORGET PROGRAM.
THE TOLBERT R. INGRAM MUSIC CO., Denver, Colo.

CORRESPONDENCE

(Continued from page 8.)

Black Patti 22.—ITEM: Manager Overholser has had a marine search light placed on top of the house.

OREGON.

SALEM.—GRAND OPERA HOUSE (John F. Cordray, mgr.): The Chaperons 7 did a good business. Christian Science lecture 8: full house. In Old Kentucky 12: excellent co.; good business. York State Folks 14.

PENDLETON.—FRAZIER'S THEATRE (K. J. Taylor, mgr.): Uncle Josh Perkins 15: good business. Adelaide Herrmann and co. 16 pleased good house.

PENNSYLVANIA.

MAHANOY CITY.—KAIERS' GRAND OPERA HOUSE (J. J. Quirk, mgr.): U. T. C. co. 14 to capacity; both performances pleased. Mary Emerson in Will o' the Wisp 17 delighted large and select audience; star received several curtain calls. Slave of the Mill 19. Simple Simon Simple 26. Cantata Joseph (local) 30-31. Frank Deshon in The Office Boy Nov. 4.—FAMILY THEATRE (E. F. McAtee, res. mgr.): Improved business and pleased audiences was the rule week 16, with the following bill: Tanner and Gilbert, George and Harrington, Delmare and Wilson, Erie and Leo, Harry Nole, Tally-Ho duo; McInerney, motion pictures.—ITEMS: Family, commencing week 23, returns to three performances daily. Ten, fifteen and twenty cents will prevail.—Margaret Kaier, owner of the Grand, returned 14 from three months' trip abroad. Mrs. Kaier was received by His Holiness the Pope, who pronounced apostolic benediction upon her and her three children, who accompanied her abroad.—Manager Quirk, of the Grand, renewed friendships and transacted business in Reading 18.—Manager Harry D'Esta, Hazleton and Pottsville vaudeville houses, spent Sunday here.

HAZLETON.—GRAND OPERA HOUSE (Henry Walser, mgr): The Sleeping Beauty and the Beast 13 drew the banner house of the season. Mary Emerson and excellent co. 14 scored big hit in Will-o'-the-Wisp to two good houses. The Beauty Doctor 17; satisfactory performance to packed house. James K. Waters and Will Philbrick scored big hits. Hadley's Moving Pictures attracted fair house 18. A Dangerous Life 20. May Hillman Stock co. 23-28.—FAMILY THEATRE (Harry D'Esta, gen. mgr.; Harry J. Knoblauch, res. mgr.): Business still continues at top notch. The offering for week of 16 included Kelleher, the Katzenjammer Trio, Reilley, Jimmie Cowper, Edward Rosser, the kinetograph, and Chester Blodgett Johnstone as headliner in the best bicycle act ever seen here.—ITEM: Von Hauf and Smith and Ragen were the principal entertainers at K. of C. celebration here 12.

LANCASTER.—FULTON OPERA HOUSE (C. A. Yecker, mgr.): Myrkle-Harder co. did good business 9-14. A Windy City 16; co. and performance unsatisfactory; light house. A Hot Old Time 17; fair business; satisfactory. David Proctor and good co. in A Message from Mars pleased a good sized house. The New York Stars Burlesquers, with good specialties, pleased a fair house 19. Peck's Bad Boy 20. The Girl from Chili 21. Mamie Fleming co. 23-28. Frank Deshon in The Office Boy 30. High Flyers 31.—ITEMS: R. V. Alexander, of the Penn Theatre Co., purchased the old armory building here, which will be converted into the new Family Theatre at a cost of $50,000, opening Nov. 27.—At the box office of the Fulton Naomi McFalls succeeds her sister, Lillian.

RENOVO.—KANE'S THEATRE (Kane Bros., mgrs.): Echoes from Broadway co. 5; good performance and business; Una Clayton delightful. Rosabelle Leslie 8-14 opened to fair business. Plays: The City of New York, Not Guilty, The Great White Diamond. Prince of Salerno 16; good business and performance. Octoroon (local) 17; good business. Village Parson 18 pleased good house. Dora Thorne 23 pleased good business.—ITEM: T. Anthony Slattery, who presented The Octoroon 17, under auspices of local lodge of Elks, has a complete version of that production well staged and presented. Mr. Slattery's work is well known throughout this section.

WILKES-BARRE.—NESBITT (Harry Brown, mgr.): The Beauty and the Beast 10; fair co. and performance to S. R. O. Mary Emerson in Will o' the Wisp 13; very good; excellent business. The Beauty Doctor 17 pleased good business. U. T. C. 21 pleased.—GRAND OPERA HOUSE (Harry Brown, mgr.): Vaudeville, headed by Fannie Rice, Milton-Aborn management, 9-14; very entertaining performances to good business. Human Hearts 16-18 delighted good business. Lost in a Big City 19-21 pleased fair house. Ward and Vokes 23-25. Fast Life in New York 27-28.

MEYERSDALE.—GRAND OPERA HOUSE (W. E. Binford and A. P. Truxal, mgrs.): Uncle Josh Spruceby 5; fair performance. Empire Stock co. in repertoire 9-14. Plays: Her Mad Marriage, The Moonshiner's Fate, A Man of Mystery, Pulse of New York, Rip Van Winkle, A Southern Romance, A Doctor's Crime; good co. and business. Hunting and Walters' Vaudeville co. 23-25.—DENGES' THEATRE (Oscar Allen, mgr.): Two Johns 5; poor performance to fair business. King of Tramps 14 failed to please fair business. J. E. Toole 19-21. Carroll Comedy co. 23-28.

READING.—ORPHEUM (Frank D. Hill, mgr.): Bill for week of 16: Chalk Saunders, Rosemary Glosz, Gavin, Platt and Peaches, Jolly Fanny Rice, Baker and Lynn, James J. Corbett, and Marvelous Frank and Little Bob pleased large audiences.—GRAND OPERA HOUSE (Nathan Appell, mgr.): Human Hearts 12-14; good houses. Queen of the Convicts 16-18 pleased good houses.—ACADEMY OF MUSIC (John D. Mishler, mgr.): Peck's Bad Boy 14. The Sleeping Beauty and the Beast 16. Nat M. Wills in Mr. Duke of Duluth 19.

BEAVER FALLS.—LYCEUM THEATRE (Sam Hausauer, mgr.): Finnigan's Ball 4; co. and business poor. A Millionaire Tramp; business good. Kirk-Urban co. 9-14. Plays: The Stepson, A Man Without a Country, Camille, Her Mad Marriage, Cowslip Farm, The Hidden Hand, Jesse James, East Lynne; good business. Two Johns 17; co. and business fair. A Human Slave 18. Local entertainment 20. Flaming Arrow 21. Eben Holden 23. The Four Huntings 26. Why Women Sin 28. Kate Emmett 30.

UNIONTOWN.—WEST END THEATRE (Harry Beeson, owner and mgr): Holy City 20. Rudolph and Adolph 26. Village Parson 28. Girl from Chili 30. Davis Stock co. 31. Paul Jones Nov. 2.—GRAND OPERA HOUSE (Harry Beeson, lessee and mgr.): Irwin's Majestic Burlesquers 14 to large and appreciative audience; without doubt the best burlesque ever seen here. Waite's Comedy co. 16-21. Plays first half of week: Man from Up York State, Winning Hand, Other People's Money; co. and business good. At Sunrise 26. Human Slave Nov. 4.

POTTSVILLE.—ACADEMY OF MUSIC (M. Reis, prop; Charles Haussman, mgr.): Beauty and the Beast 14 delighted big house. Mary Emerson in Will-o'-the-Wisp 16; fair business and performance. The Watermelon Trust 17; business poor. Slave of the Mill 18; fair performance to medium business. High Flyers 18. Paul Jones 24. Deserted at the Altar 25.—FAMILY THEATRE (Herzker and D'Estra, props.; H. D'Estra, mgr.): Week 16 Allen and Delmain, Billy Carter, the La Jesses, Dorothy Randall, Reese Rosser, and kinetograph pleased poor houses.

NEW CASTLE.—OPERA HOUSE (Jacob F. Genkinger, mgr.): Rudolph and Adolph 13; good performance and house. The Woman in the Case 14; excellent co.; fine business. Kirk-Brown co. 16-21 opened with By Right of Sword; co. and business good. Other plays: Shannon of the Sixth, Lady of Lyons, and Lost in London. Four Huntings 23. Two Johns 24. Madame Schumann-Heink in Love's Lottery 25. Why Women Sin 27. Out of the Fold 28.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (I. C. Mishler, mgr.): Paul Gilmore in Captain Debonnaire 14; big business. Muggs' Landing 17; crowded house. Prince of Salerno 18; poor house and bad show. Hadley's Moving Pictures 19; good receipts. New York Stars 20; good attendance. The Village Parson 21. Kellar 23. Schumann-Heink 24. Golden Crook 25. The Gypsy Girl 26. Golden Crook 27. Josh Spruceby 28.

MEADVILLE.—ACADEMY OF MUSIC (E. H. Norris, mgr.): The Woman in the Case 12 gave excellent satisfaction to fair house. Devil's Auction 13; S. R. O.; well pleased audience. Echoes from Broadway 14; fair production to small house. Garside Stock co. 16-18. Plays: Lavender Lane, Under Two Flags, A Fight for Honor; good business and fair satisfaction. Why Women Sin 23. Paul Gilmore in Captain Debonnaire 27. Running for Office Nov. 1.

JOHNSTOWN.—CAMBRIA THEATRE (H. W. Scherer, mgr.): A Dangerous Life 11; fair show and business. The Majestics Burlesquers 13; fine co. and business. Muggs' Landing 14; fair, to good business. Paul Gilmore in Captain Debonnaire 16 pleased big business. Si Stebbins 17; good co. and business. Edison's Pictures of Britt-Nelson fight 18. Prince of Salerno 19. Elks' Minstrels (local) 20. New York Stars Burlesquers 21.

LATROBE.—SHOWALTER'S THEATRE (W. A. Showalter, mgr.): A Poor Relation 6; good performance and business. Jane Corcoran in Pretty Peggy 7 delighted a large audience. The Sign of the Cross 10; large and well pleased audience. The Holy City 13; excellent satisfaction and good business. Uncle Josh Spruceby 16; good performance and business. Rudolph and Adolph 23. The Village Parson 24. Thou Shalt Not Kill 26. Virginia Trescott in Cousin Kate Nov 1.

CONNELLSVILLE.—COLONIAL THEATRE (Colonial Theatre Co., lessees; George M. Cooper, mgr.): King of Tramps 20. Echoes from Broadway 24. Rudolph and Adolph 25. Kellar 26. Davis Stock co. 30. The Girl from Chili Nov. 1.—GAYETY OPERA HOUSE (Colonial Theatre Co., lessees; Geo. M. Cooper, mgr.): Davenport's Big City Shows 12, 13; poor performances; fair business.

NORRISTOWN.—GRAND OPERA HOUSE (M. Reis, lessee; C. M. Southwell, mgr.): A Slave of the Mill 14 pleased two large audiences. Chester De Vonde Stock co. 16-21. Plays first half of week: Ten Ton Door, Calico, The Scarlet X, and The Christian of Hawk's Roost; good business; co. above the average. Jolly Baron 24. Si Stephens 26. Deserted at the Altar 28.

CHARLEROI.—COYLE THEATRE (Robert S. Coyle, mgr.): Charlotte Burnett in The Honeymoon 12; good house; excellent co.; well costumed. Sign of the Cross 14 proved good attraction and pleased good house. Midnight Flyer 17 drew well, but failed to please. Holy City 19. The King of Tramps 21. Klark-Urban Stock co. 23-28. A Millionaire Tramp Nov. 2.

PUNXSUTAWNEY.—MAHONING STREET OPERA HOUSE (J. C. Fish, mgr.): Echoes from Broadway 6; fair performance and business. King of Tramps 6 failed to please fair house. Si Stebbins 10; ordinary. The Village Parson 19; good play and business. The Midnight Flyer 21; good house. Uncle Josh Spruceby 25 to good business.

CARBONDALE.—OPERA HOUSE (M. Reis, lessee; G. W. Lowder, mgr.): Happy Hooligan 9 failed to appear. Mary Emerson in The Will o' the Wisp 10; pleased good audience; co. excellent. Hadley's Moving Pictures 12; good pictures and business. Campbell Stratton in The Sign of the Four 13; good performance and house. The High Flyers 14; pleased audience.

OIL CITY.—VERBECK THEATRE (G. H. Verbeck, mgr.): Rudolph and Adolph 12; fair business well pleased. The Woman in the Case 13; a treat to fine house. To Die at Dawn 14 enthused topheavy houses. Lyceum co. 16; fair, to average business. The Maid and the Mummy 17 at advanced prices drew large house; good co. Why Women Sin 21. Kirk-Brown co. 23-Nov. 4.

GREENVILLE.—OPERA HOUSE (M. Heulein, mgr.): The Devil's Auction 14 to S. R. O.; fine performance. The Credoc-Neville Stock co. week 16 presented Sign of the Four, A Girl of the Slums, The Man from Missouri to good business and satisfaction. The Huntings 24. The Two Johns 25. Eben Holden 27. Dora Thorne 30. West's Minstrels Nov. 2.

JOHNSONBURG.—ARMSTRONG OPERA HOUSE (Johnsonburg Amusement co., mgrs.): Rudolph and Adolph 7; good house pleased. Eben Holden 10; large house; well pleased. Prince of Salerno 14; fair house and performance. Dora Thorne 19. Josh Spruceby 20. The Beauty Doctor 24. The Missouri Girl 28.

CARLISLE.—OPERA HOUSE (W. H. Bretz, mgr.): The Watermelon Trust 14; good, to large house. Philadelphia Stock co. 16-18; pleased fair audiences. Plays: A Craze for Gold, A Child of the Forest, Lady Audley's Secret. Culhane, Chace and Weston's Minstrels 19. A Windy City 20. Simple Simon Simple 23. A Hot Old Time 26.

MAUCH CHUNK.—OPERA HOUSE (Robert Heberling, mgr.): Hadley's Moving Pictures 11; good house pleased. High Flyers Burlesquers 12; good performance and house. Burke and McCann Repertoire co. presented The Martyr Child 16 and The Russian Czar 17 to S. R. O. audiences, which appreciated the performances.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (L. J. Fisk, mgr.): Paul Gilmore in Captain Debonnaire 13 to a fair sized and enthusiastic audience; star warmly received. Happy Hooligan 14 failed to appear. Muggs Landing 16 to fair business; pleased audiences. A Dangerous Life 19. Mary Emerson 23. Deserted at the Altar 24.

SHARON.—MORGAN GRAND OPERA HOUSE (M. Reis, lessee; Lee Norton, bus.-mgr.): Rudolph and Adolph 16; fair house; pleasing performance. Margaret Bennett in The Woman in the Case 17 deserved a better house. Keller 19. The Flaming Arrow 20. Two Johns 21. The Fool Killer 24. Why Women Sin 25. Running for Office 26.

VANDERGRIFT.—CASINO (C. F. Fox, mgr.): Holy City 10 to fair business; co. good. Dora Thorne 13; good co. and house. Louise Mortimer and Una Clayton in Echoes from Broadway 17; performance and house good. Pair of Country Kids 18. Old Si Stebbins 21. Eben Holden 24. Governor La Follette (lecture) 28.

MONONGAHELA.—FIRST NATIONAL OPERA HOUSE (M B. Willoughby, mgr.): Dora Thorn 11 to S. R. O.; fine performance. Sign of the Cross 13; large and pleased audience. Holy City 17 to S. R. O.; good co. The Midnight Flyer 19. Along the Kennebec 22. King of Tramps 24. Echoes from Broadway 27.

PITTSTON.—BROAD STREET THEATRE (M. F. Coons, mgr.): Hadley's Moving Pictures 17; very good business. A Message from Mars 23.—LYRIC THEATRE (M. F. Coons, mgr.): High Flyers Burlesquers 16 pleased S. R. O. Stetson's U. T. C. 17; S. R. O.; very good performances. Watermelon Trust 20. A Dangerous Life 21. May Hillman 30-Nov. 4.

KANE.—TEMPLE THEATRE (H. W. Sweely, mgr.): Dora Thorne 17 to light business. The Gold Dust Twins 19. A Country Boy in New York 23. Uncle Josh Spruceby 24. The Beauty Doctor 26. A Pair of Country Kids 28. Running for Office 30. Why Women Sin 31.

SUNBURY.—CHESTNUT STREET OPERA HOUSE (James C. Packer, mgr.): The Way of the Transgressor 11 to a fair sized audience; deserved better. Hadley's Moving Pictures 16 pleased good audience. Simple Simon Simple 24. Not Like Other Girls 27 canceled. A Jolly Baron 31.

WASHINGTON.—LYRIC THEATRE (D. B. Forrest, mgr.): The Midnight Flyer 12; ordinary; drew fair business. Along the Kennebec 13; excellent co. Uncle Josh Spruceby 14 pleased two full houses. Irene Myers co. 16-21. King of Tramps 25. Kellar 27. Rudolph and Adolph 28.

IRWIN.—OPERA HOUSE (H. L. Meerhoff, mgr.): The Chauncy-Keiffer co. week 9-14 delighted very fair audiences. Plays: Poor of Russia, The Mountain Waif, The Ward of France, Saved from the Gallows, Du Barry, Jesse James. Echoes from Broadway 20. Dora Thorne 23. The Four Huntings 27.

FRANKLIN.—OPERA HOUSE (M. Reis, lessee; John Mills, mgr.): The Woman in the Case 16; perfect satisfaction to large and very select audience. Rudolph and Adolph 17; good co. and attraction; pleased large house. Josh Simpkins 19. Big Hearted Jim 20. Why Women Sin 24.

ROCHESTER.—GRAND OPERA HOUSE (George Challis, lessee and manager): J. S. Garside Stock co. 9-14; good business; poor performances. Chauncey-Keifer co. in Du Barry, A Ward of France, Slaves of Russia; opened to S. R. O.; excellent co.

SOUTH BETHLEHEM.—GRAND OPERA HOUSE (M Reis, lessee; E. J. Goodwin, bus.-mgr.): A Slave of the Mill 12; good business and co. The Middleman 17; medium house; satisfactory performance. The Real Widow Brown 20.

ASHLAND.—GRAND OPERA HOUSE: Stetson's U. T. C. 12; satisfactory performance to good business. Mary Emerson and a strong co. presented Will-o'-the-Wisp 18; fair business; best performance of the season. Burke-McCann co. 19-21.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, mgr.): MyrkleHarder co. week 16-21 to good business. Plays: My Jim, The Minister's Sweetheart, Pals, The Fisherman's Daughter. Billy Clifford in The Jolly Baron 23.

MONESSEN.—OPERA HOUSE (A. N. Shuster, mgr.): The Sign of the Cross 12 pleased good house. The Midnight Flyer 14; full house. Two Johns 16; co. and business good. The Holy City 18; very good co.; fair house; Mr. Benet is leading man.

MT. CARMEL.—G. A. R. OPERA HOUSE (Joe Gould, mgr.): Stetson's U. T. C. co. 12; good house and business. Nothing But Money 13 failed to appear. Sign of the Four 16; good, to fair house. High Flyers 18. Burke and McCann co. week 22.

MILTON.—OPERA HOUSE (O. J. Blair, mgr.): Edwin J. Hadley's Moving Pictures 21; big house well pleased. Rosa Linde Concert co. 24. Stetson's U. T. C. 26.

TYRONE.—ACADEMY OF MUSIC (G. C. Boecking, mgr.): Muggs Landing 18; good, to big house. The Power of the Church 14 (local) well presented. At Sunrise 21. Dora Thorne 26.

WEST CHESTER.—ASSEMBLY BUILDING (Davis Beaumont, mgr.): Dora Thorne 13; large house; good co. Peck's Bad Boy 18. Apollo Glee and Minstrel Club 27.

WELLSBORO.—BACH AUDITORIUM (Dartt and Dartt, mgrs.): Paul Gilmore 12 in Captain Debonnaire delighted an enthusiastic audience. Creston Clarke in Monsieur Beaucaire Nov. 3.

NORTH EAST.—SHORT'S OPERA HOUSE (Charles A Ensign, mgr.): Hartigan and Pritchette 16 in A Wife's Honor, Dr. Jekyll and Mr. Hyde, and Dora Thorne; good houses and satisfaction.

ST. MARYS.—TEMPLE THEATRE (John S. Spear, mgr.): Eben Holden 11; small house; very good co. The Minister's Wife 17 canceled. Dora Thorne 20. The Beauty Doctor 25.

LANSFORD.—OPERA HOUSE (King and Sharp, mgrs.): Campbell Stratton as Sherlock Holmes in The Sign of the Four 14 pleased crowded house.

LEWISTOWN.—TEMPLE OPERA HOUSE (J. L. McKinney, mgr.): A Pair of Country Kids 12; audience pleased, to S. R. O.

BELLEFONTE.—GORMAN'S OPERA HOUSE (William Gorman, mgr.): The Prince of Salerno 17; poor house. At Sunrise 20.

COLUMBIA.—OPERA HOUSE (John B. Bissinger, mgr.): The Arnold co. closed week 14; Lost in Egypt; fair business and performance.

HARRISBURG.—GRAND OPERA HOUSE (Jos. Frank, local mgr.): U. T. C. 5, 6; good attendance. Human Hearts 9-11 to good business.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (Cahn and Cross, mgrs): The Sign of the Cross 12; excellent production and co.; enthusiastic house. Buster Brown 13 amused good audience. Henrietta Crosman 14 in Mary, Mary, Quite Contrary, drew largest house of season; delightful performance; Miss Crosman and Boyd Putnam received several curtain calls. Franklyn Woodruff 16 in Ben of Broken Bow made excellent impression, with fair house. The Irish Band 18 gave two successful concerts. The Land of Cotton 19. When We Were Twenty-one 20. James O'Neill 21 in Monte Cristo. Fenberg Stock co. 23-28 (except 27). Kyrle Bellew 27 in Raffles.

WOONSOCKET.—OPERA HOUSE (Josh R. Ogden, mgr.): The Sign of the Cross 17; good house. The Shamrock's Irish Band 20. In the Land of Cotton 21. Hoyt's Comedians 23, 24. Chauncey Olcott 25. When We Were Twenty-one 26. Broken Bow 28. Under Southern Skies 30.

PAWTUCKET.—KEITH'S THEATRE (Charles Lovenberg, mgr.): Albee Stock co. week of 16 in For Her Children's Sake delighted good business. The strong feature was the child actress, Zelpa Keife.

SOUTH CAROLINA.

SPARTANBURG.—GREENEWALD'S THEATRE (I. H. Greenewald, mgr.): The Clansman 13 to S. R. O.; good performance. Hooligan's Troubles 16 to good business; very poor performance. A Thoroughbred Tramp 20. Peruchi-Gypsene co. 23-28. Griswold's Ten Nights in a Barroom (under canvas) 17 to S. R. O. Hatch's Carnival co. opened for week 16 to good business; very good attractions.—ITEM: Spartanburg is to have a new theatre to cost $40,000, which will be completed by Sept. 1, 1906. It has been leased for a number of years to Mr. I. H. Greenwald, who will manage it.

CHARLESTON.—ACADEMY OF MUSIC (Charles R. Matthews, mgr.): Human Hearts 12. Field's Minstrels 14 to crowded houses; enthusiastically received. Miss Bob White 16 pleased fair audience. Effie Ellsler 17 in Hazel Kirke to small house. Clansman 19. Son of Rest 20. The County Chairman 24. Gagnon-Pollock co. 23-28.

CAMDEN.—OPERA HOUSE (G. G. Alexander, mgr.): Olympia Opera co. 13 in The Telephone Girl; good, to crowded house; the first of the season.—ITEM: The clerk of the city council, G. G. Alexander, will manage the Opera House this season.

COLUMBIA.—THEATRE (A. P. Brown, mgr.): Human Hearts 12 to a small house. Al. Field's Minstrels 13; a capital performance to a packed house. The Clansman 14; two performances to packed houses.

GREENVILLE.—GRAND OPERA HOUSE (B. T. Whitmire, mgr.): Hooligan's Troubles 13; poor to fair business. Peruchi-Gypsene co. week of 16.

FLORENCE.—AUDITORIUM (C. D. Bray, mgr.): The Clansman 16; excellent, to S. R. O.

TENNESSEE.

NASHVILLE.—VENDOME (W. A. Sheetz, mgr.): 'Way Down East 12, 13 pleased fair houses. Frank Deshon in The Office Boy 14 to fair business. When Johnny Comes Marching Home 16, 17; light business. Louis James in Virginius and Ingomar 18. The College Widow 19. The Fortune Teller 20, 21. The Eternal City 23. Buster Brown 24, 25. Oscar Eagle 26. Babes in Toyland 27, 28.—BIJOU (J. W. Lyerly, mgr.): Johnny Ford and Mayme Gehrue in Lovers and Lunatics 9-14 to capacity each performance. Sidney Toler in How Baxter Butted In 16-21, pleasing large houses. Mason and Mason in Fritz and Snitz 23-28.—GRAND (E. A. McArdle, mgr.): Trans-Atlantic Extravaganza co. 9-14; fair business. Rentz-Santley co. 16-21, pleasing large houses. Hyde's Blue Ribbon Girls 23-28.

CHATTANOOGA.—OPERA HOUSE (Paul R. Albert, mgr.): Sowing the Wind 10; excellent to fair house. Frank Deshon in The Office Boy 13 delighted a good house. Jule Foreman in Cinderella 14; house and performances good. The Eternal City 16; good house; very good performance. The College Widow 18. Buster Brown 23. Bunch of Keys 24. Babes in Toyland 25. Effie Ellsler 30.

JACKSON.—MARLOWE THEATRE (Woerner and Tuchfield, mgrs.): The County Chairman 5; large business; fine attraction. Herald Square Opera co. 11, 12; pleasing performance to good business. Fred Wykoff in Uncle Dan'l 14; good performance to fair business. When Johnny Comes Marching Home 18. The Fortune Teller 19. Louis James 23.

MEMPHIS.—BIJOU (Benjamin M. Stainback, mgr.): Uncle Dan'l, with Fred Wykoff in the title role, week of 16-21 drew excellent houses. Funny Mr Dooley 23-28.—LYCEUM (Frank Gray, lessee and mgr.): 'Way Down East 14; fair business. The Fortune Teller 17, 18. When Johnny Comes Marching Home 19. The College Widow 20, 21.

COLUMBIA.—GRAND OPERA HOUSE (Ashly Wilkins, mgr.): Barlow's Minstrels 11 delighted large house. A Night in Bohemia, by the Elks' Lodge, 16 pleased good business. A Breezy Time 23. Babes in Toyland 26.

MURFREESBORO.—CITIZENS' OPERA HOUSE (H. F. Willard, mgr.): Barlow's Minstrels 16; fair performance; very good business. Via Stock co. 23-25.

TEXAS.

SAN ANTONIO.—GRAND OPERA HOUSE (Sidney H. Weis, mgr.): An Aristocratic Tramp 8; poor performance; fair house. The Liberty Belles 9; pleasing to good attendance. Billy Kersands' Minstrels 11; ordinary; good house. The Greater Elks' Minstrels 12, 13 (local Elks): fine show; good business. Murray and Mack in Around the Town 14; same as usual; average house. Al. Wilson in The German Gypsy 15, 16. McFadden's Row of Flats 17. Lorraine Stock co. 19-23. The Jeffersons in The Rivals 21. 'Way Down East 26. When Johnny Comes Marching Home 29, 30.—ITEM: Manager Weis has refurnished the Grand, and conditions are fine in this section.

WACO.—AUDITORIUM (Jake Garfinkle, mgr.): An Aristocratic Tramp amused a fair house 11; co. good. The Liberty Belles attracted a large audience 12; splendid performance. Al. H. Wilson as the German Gypsy delighted a crowded house 13; strong cast and well staged. Murray and Mack 16. McFadden's Flats 18. The Jeffersons in The Rivals 24. 'Way Down East 28. When Johnny Comes Marching Home 31.

DALLAS.—OPERA HOUSE (George Anzy, mgr.): Murray and Mack In Around the Town 9, 10; good business. Al. H. Wilson 11, 12 delighted three large audiences; S. R. O. at matinee. Black Patti 13, 14; topheavy house. An Aristocratic Tramp 18, 19. McFadden's Row of Flats 20, 21.—ITEM: Texas State Fair opens 28, during which Manager Anzy predicts the largest receipts in history of house.

TERRELL.—CHILDRESS OPERA HOUSE (B. M. Childress, mgr.): Opened with Uncle Josh Perkins 6 to S R. O.; co. pleased. Black Patti 7 to good house; satisfactory. Albert Taylor Stock co. 12, 13 to capacity; co. well balanced. Plays: A Country Lawyer and A Prodigal Son. Liberty Belles 18. Shepard's moving pictures 19, 20. An Aristocratic Tramp 23.

AUSTIN.—HANCOCK OPERA HOUSE (George H. Walker, mgr.): Liberty Belles 9 did big business; S. R. O.; performance excellent. An Aristocratic Tramp 10; fair business. Elks' Minstrels (local) 12; big business. Murray and Mack 13; fair attraction and attendance. Al. Wilson 14; two performances in German Gypsy; good business.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, mgr.): Al. H. Wilson presented The German Gypsy 10 to S. R. O.; support good; performance pleasing; to return 26. Murray and Mack in Around the Town 11 to filled houses. Barnum and Bailey's Circus here same night.—ITEM: John Ringling, J. A. Bailey, and several other circus barons spent Sunday, 8, in our city.

COMANCHE.—OPERA HOUSE (Smith and Harris, mgrs.): Spooner Dramatic Co. 9-14; good co. and business. Lord Baltimore 18. Uncle Josh Perkins 20. Albert Taylor Stock co. 24, 25. Lyceum Stock co. 30-Nov. 4. Hawthorne Theatre co. 6. Hooligan in New York 14.

MARSHALL.—OPERA HOUSE (James Drake, mgr.): Opened Sept. 23 with An Aristocratic Tramp; fair business; good co. Liberty Belles 30; S. R. O.; co. good. Si Perkins 9; co. and business poor. Hooligan in New York 11; business poor. Gus Sun's Minstrels 12.

TEMPLE.—EXCHANGE OPERA HOUSE (James Rudd, mgr.): An Aristocratic Tramp 12 to fair house. Liberty Belles 13; excellent co. and performance to capacity.—ITEM: Account of burning of the Belton Opera House, where booked, Liberty Belles repeated 14 to good business.

PARIS.—PETERSON THEATRE (R. P. Meehan, mgr.): Al. Wilson in A German Gypsy 6 to S. R. O.; fair performance. Black Patti 9; good business and attraction. Shepard's pictures 14; poor. Louis Dean co. 16-18. Murray and Mack 10. Gus Sun's American Minstrels 20.

DENISON.—OPERA HOUSE (J. H. Gardner, mgr.): Louis Dean and co. 9-14. Plays: Life for Life, Romance Above the Clouds, The Black Sheep, Midnight Marriage, Hearts Adrift, The Parasite, and My Mother-in-Law; good business. Black Patti 18. Murray and Mack 20.

GAINESVILLE.—BROWN'S OPERA HOUSE (Paul Gallia, mgr.): Murray Stock co. 9-14 canceled. Beggar Prince Opera co. 16. Uncle Josh Perkins 18. Black Patti 19. Billy Kersands' Minstrels 22. Gertie Ewing 26-28. An Aristocratic Tramp 30. Liberty Belles 31.

ORANGE.—OPERA HOUSE (Mort L. Bixler, mgr.): McFadden's Flats 13 to fair business. Jefferson co. in The Rivals 17.—ITEM: The Joseph and William Jefferson co. are lying off here for five days, as yellow fever compelled cancelation of Louisiana time.

SHERMAN.—OPERA HOUSE (M. Sereman, mgr.): Al. H. Wilson in The German Gypsy 9 to S. R. O.; receipts largest at this house in ten years. Mr. Hunter, Misses Rhoads and Stover were excellent. Rose Ivy 13, 14 to good business and performances.

GALVESTON.—GRAND OPERA HOUSE (Fred G. Weis, mgr.): Billy Kersands' Minstrels 13, 14; poor to fair business. McFadden's Flats 15; good houses. Rich Stock co. 16-18. Jeffersons in The Rivals 19. Al. Wilson 20, 21.

BROWNWOOD.—MIRTH OPERA HOUSE (R. W. Harryman, mgr.): Murray and Mack in Around the Town 12 delighted S. R. O. house; receipts, $430. Spooner Dramatic co. 16-22.

WAXAHACHIE.—SHELTON OPERA HOUSE (V. H. Shelton, mgr.): Black Patti Troubadours 12; good to S. R. O. Lord Baltimore 14; fair house and co. Murray and Mack 17.

THURBER.—OPERA HOUSE (A. H. Miller, mgr.): The Beggar Prince co. 12, 13 in Fra Diavolo and The Beggar Prince; excellent to light business. Gus Peterson week 30.

NACOGDOCHES.—OPERA HOUSE (L. Morgan and Son, mgrs.): The Oliver Concert co. 14, auspices of the Symphony Club (local); excellent to appreciative audience.

TYLER.—GRAND OPERA HOUSE (H. Hicks, mgr.): Lord Baltimore 10 (return); fair co.; poor house. Gus Sun's Minstrels 17.

BRENHAM.—GRAND OPERA HOUSE (Alex. Simon, mgr.): The Liberty Belles 11; fine to capacity. Cherry Valley 27.

GREENVILLE.—KING OPERA HOUSE (Walter Bean, mgr.): Black Patti 10, pleasing capacity.

UTAH.

OGDEN.—GRAND OPERA HOUSE (Northwestern Theatrical Association, directors; R. Alexander Grant, mgr.): Florence Roberts in Ann La Mont 9 to a large house. The house seemed quite pleased, but did not give the welcome nor encores that used to be showered on Miss Roberts. Ibsen's Ghosts 10 to a small but appreciative audience; co. good. The Tenderfoot 11 to a good house; chorus work very good. Adelaide Herrmann 12 drew a small house. Williams' Ideals 20; excellent, to small house; specialties were very good. A Thoroughbred Tramp 22; fair house.

PARK CITY.—DEWEY THEATRE (F. J. McLaughlin, mgr.): Curtis Dramatic co. 12-14 in East Lynne, Woman Against Woman, and Only a Shop Girl pleased fair business. A Thoroughbred Tramp 16.

VERMONT.

BENNINGTON.—OPERA HOUSE (C. A. Wood and co., mgrs.): Cousin Kate 13 pleased good house. Lewis Morrison in Faust 21 delighted capacity. The Wizard of Oz Nov. 1.—LIBRARY HALL THEATRE (Ayers and Hutchins, mgrs.): Finberg Comedy co. 30-Nov. 4.

BURLINGTON.—STRONG (Cahn and Grant, lessees; Clyde Hilton, treas.): David Harum 13 pleased a large audience. Lewis Morrison in Faust 16; good business. Creston Clarke in Monsieur Beaucaire 23. Why Girls Leave Home 26. The Wizard of Oz 28 (matinee and evening).

BRATTLEBORO.—AUDITORIUM (Geo. E. Fox, mgr.): Prescelle, hypnotist, closed week to S. R. O.; a very finished performer. Lewis Morrison in Faust 18 to large house; star, scenery and co. exceptionally good.

RUTLAND.—OPERA HOUSE (Boyle and Brehmer, lessees): Prescelle, the hypnotist, week 16; S. R. O. every night. Slaves of the Mines 28. Wizard of Oz 31.

BELLOWS FALLS.—OPERA HOUSE (J. E. Brosnahan, mgr.): Lorn Elwyn 12-14; fair business; good attraction. David Harum 17; good to fair business. Stetson's U. T. C. 23.

VIRGINIA.

NORFOLK.—ACADEMY OF MUSIC (Otto Wells, mgr.): Effie Ellsler in Hazel Kirke 7; excellent, to a large and pleased audience. Yiddish co. in Kruetzer Sonata 11; good audience and business. Professor Napoleon 13, 14 pleased good business. Wm. Crane in An American Lord 16 delighted good house.—GRANBY (L. Joe Le Faucher, mgr.): Queen of the Highbinders 9-14; poor co. and performance. The Black Crook 16-21 pleased.

RICHMOND.—ACADEMY OF MUSIC (Chas. I. McKee, mgr.): Laura Millard Opera co. in The Geisha 16, 17; first production by this co.; business only fair. William H. Crane 18, 19 in The American Lord. Florence Davis 20, 21 in The Player Maid. Harry Beresford 24.—BIJOU THEATRE (Chas. I. McKee, mgr.): Daniel Ryan 16-21 in repertoire, pleasing good business. The Black Crook 23-28.

NEWPORT NEWS.—ACADEMY OF MUSIC (G. B. A. Booker, mgr.): Pierce Amusement Co. 9-14; poor attraction and business. Son of Rest 16 pleased good house. W. H. Crane 17; excellent performance; business good. Florence Davis in The Player Maid 18; poor business; performance fair. Geisha 19. Harry Beresford 21. Miss Bob White 26.

ROANOKE.—ACADEMY OF MUSIC (Harry Bernstein, mgr.): Hatfield-Donnelly's Minstrels 12; good performance to fair business. The Office Boy 20. The Murray Comedy co. week of 23.

DANVILLE.—ACADEMY OF MUSIC (E. L. Melton, mgr.): Donnelly and Hatfield's Minstrels 6 to big house; performance only fair. Geisha 18. Sign of the Four 19.

PETERSBURG.—ACADEMY OF MUSIC (Chas. A. Bass, mgr.): Florence Davis 23. Miss Bob White 25.

WASHINGTON.

TACOMA.—THEATRE TACOMA (Cal. Heilig, mgr.): In Old Kentucky 8.—SAVOY (Chas. W. York, mgr.): Jolly Widows 12-14; fair attendance.—STAR (Dean B. Worley, mgr.): The Heritage of Reel, by the Allen Stock co., week 8-14 to big houses; this play was written by Herbert Bashford, a well-known writer on the coast; the scenes are on Puget Sound and California.—GRAND (Dean B. Worley, mgr.): Week 8-14: Vaudeville, with two marked specialties, strong man and athletes; good attendance.—ORPHEUM AND CRYSTAL: Week 8-14, good business.

SPOKANE.—THEATRE (Dan L. Weaver, mgr.): May Irwin 9 in Mrs. Black Is Back; good co.; large house. Jolly Grass Widows 10, 11; did not deserve the patronage received. The Marriage of Kitty 12-14; well presented by capable co.—AUDITORIUM (Harry C. Hayward, mgr.): The Shirley co. (stock) 9-14; play, Out of the Fold; large attendance.—SILVER GRILL (W. S. Norman, mgr.): Kalakaua's Kawaiahau Orchestra and Glee Club of Honolulu 9-14; excellent.

EVERETT.—THEATRE (Harry R. Willis, mgr.): In Old Kentucky 7; good co. and house. Watson Stock co. 8-14. Repertoire: Parlor Theatre Vaudeville.

WEST VIRGINIA.

SISTERSVILLE.—AUDITORIUM (A. R. Doyle, mgr.): Running for Office 2; good play and business. Dora Thorne 4 pleased good business. Along the Kennebec 7; fair and pleased. Poor Relations 10; fair to moderate business. Mildred Holland in A Triumph of an Empress 15 delighted a large and appreciative audience. Buster Brown 21. Sandy Bottom 24. A Trip to Egypt 31.

WELLSBURG.—BARTH'S OPERA HOUSE (W. F. Barth, mgr.): A Millionaire Tramp 13 pleased good house. Sandy Bottom 17 pleased big house; quartette made big hit. Dora Thorne 21 failed to appear. To Die at Dawn 25. Minelle Brothers in repertoire 6-11.

FAIRMONT.—GRAND OPERA HOUSE (E. F. Hartley, mgr.): Mildred Holland in A Triumph of an Empress 14 pleased fair house. Paul Gilmore in Captain Debonnaire 18; medium attendance; excellent production. Along the Kennebec 19. The Holy City 23. Buster Brown (matinee and night) 28.

BLUEFIELD.—ELKS' OPERA HOUSE (S. H. Jolliffee, mgr.): Buster Brown 12 pleased crowded house; performance good. The Office Boy 19.

PARKERSBURG.—CAMDEN THEATRE (L. M. Lochs, mgr.): Running for Office 13; good, to fair house. Mildred Holland in The Triumph of an Empress 16 delighted good house. Buster Brown 20. Quincy Adams Sawyer 21. The Woman in the Case 23. Genius and the Model 27.—AUDITORIUM THEATRE (W. E. Kemery, mgr.): Harris-Parkinson co. 9-14; fair co. and business. Plays: Heart of the Blue Ridge, Slave of the Orient, Monte Cristo, Faust, East Lynne and Rip Van Winkle. Myrkle-Harder Stock co. 16-21; splendid co. and business. Plays first half week: The Slave Girl, The Deserter.

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and The Ways of Paris. Howard-Dorset co. 23-28. Holy City 30. A Trip to Egypt Nov. 1.

HUNTINGTON.—THEATRE (C. C. Beeber, owner and mgr.): Alberta Gallatin in Cousin Kate 9; excellent co. and performance to good business. Not Like Other Girls 12; on the blink, to fair business. Buster Brown 14; matinee and evening; co. fair, to packed house; pleasing performance. George B. Howard in Luncheon for Six 14. Mildred Holland in Triumph of the Empress 17. Sandy Bottom 21. Myrkle-Harder Stock co. week of 23.——ITEM: Alberta Gallatin while here was entertained at the Guyandotte Club by relatives.

GRAFTON.—BRINKMAN OPERA HOUSE (Chas. Brinkman, mgr.): Myrkle-Harder Stock co. 2-7 pleased good business. Plays last half of week: A Fisherman's Daughter, At Pike's Peak, A Slave Girl, and A Child of the Slums. Alberta Gallatin in Cousin Kate 13 pleased good house. Sign of the Cross 18 delighted good business.

MARTINSBURG.—CENTRAL OPERA HOUSE (A. F. Lambert, mgr.): Carroll Comedy co. closed week 14 to large business; gave satisfaction. J. E. Toole co. 16, 17, opening to large business in Killarney and the Rhine; other plays, Rip Van Winkle and The Bells; company fair. Dall, magician, 21. Peck's Bad Boy 27. A Wild Goose Chase 28.

CLARKSBURG.—GRAND OPERA HOUSE (Robinson and Feinler, mgrs.): Alberta Gallatin in Cousin Kate 12; splendid, to good business. Sign of Cross 16 pleased good house. Paul Gilmore in Captain Debonnaire 19. Along the Kennebeck 20. Buster Brown 23. Millionaire Tramp 24.

WISCONSIN.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, mgr.): Julia Gray in Her Only Sin 11 to full house; audience pleased. David Higgins in His Last Dollar 15 to fine business; audience pleased. What Women Will Do 18. Hans and Nix 22.——BIJOU FAMILY THEATRE (F. J. O'Brien, mgr.): Continuous vaudeville daily, to S. R. O.: Della Rosa, Billy Nichols, the Alarcons, Hope and Thies, the Three Dees, the Wrens, Leonard and Fulton, Baby Gladys.

JANESVILLE.—MYERS' GRAND OPERA HOUSE (Peter S. Myers, mgr.): David Higgins in His Last Dollar pleased a good house 10. Smith-Marshall moving pictures and vaudeville matinee and night 14; business fair. Geezer of Geck played to a full house 18; Dave Lewis delighted and the singing of Amelia Stone was appreciated. Little Johnny Jones 25. The Heir to the Hoorah 31.

APPLETON.—THEATRE (A. Emerson Jones, mgr.): An Orphan's Prayer Sept. 24 to good business. Hello, Bill! 1 pleased a good house. Alice Fischer in A School for Husbands 2 to S. R. O.; co. and production were well received. Her Only Sin 8 to good business. Trilby 14; poor co. and house. Dan Sully 15 pleased good house. Texas 16 satisfied full house.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, mgr.): Porter J. White in Trilby 7 pleased good house. David S. Higgins in His Last Dollar 9 delighted a topheavy house. Dan Sully 12 pleased good house. The School Girl 23; good co. and business. Hans and Nix 24; good, to big house. Little Johnny Jones 26.

GREEN BAY.—THEATRE (John B. Arthurs, mgr.): Trilby 15; big Sunday night's business; audience pleased. Daniel Sully 16; delighted a fine audience; Mr. Sully responded to repeated curtain calls; made a speech. Texas 17 pleased large audience. My Wife's Family 22. What Women Will Do 23. Florodora 24. Fantana 25. The School Girl 27.

EAU CLAIRE.—GRAND OPERA HOUSE (C. D. Moon, mgr.): Sanford Dodge in Damon and Pythias 10; good business and performance. His Highness the Bey 17; good to full house. The Sho-Gun 21. Winninger Brothers 23-28. San Toy 30. Florodora Nov. 2. Daniel Sully 6.

RACINE.—BELLE CITY OPERA HOUSE (W. C. Paul, mgr.): Our New Minister 13 delighted good business. What Women Will Do 15 satisfied good business. Hans and Nix 21. Deserted at the Altar 22. Rose Mayo 25. Robert Mantell 29.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, mgr.): Daniel Sully in Our Pastor 13; house and performance excellent. Texas 15; two crowded houses. The Show Girl 17. What Women Will Do 22.

ASHLAND.—GRAND OPERA HOUSE (W. T. Seegar, mgr.): William Owen 13 in Othello greatly pleased a full house; fine production. Your Neighbor's Wife 18. Texas 19. Dan Sully 27. Adelaide Thurston Nov. 1. Ole Olson 10.

RHINELANDER.—GRAND OPERA HOUSE (Chas. Mangerson, mgr.): Girl from Sweden 13 to fair business; co. mediocre. Hans Hanson, with John McAlpine in leading role, 16 to large house. Dan Sully in Our Pastor 20. Down by the Sea Nov. 3.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, mgr.): Flora Devoes co. 9-11 pleased fair business. What Women Will Do 19; good house and play. Wyoming 23; excellent. Down by the Sea 27.

NEENAH.—THEATRE (William C. Wing, mgr.): Trilby 13; house fair; co. good; the work of Porter J. White deserves special mention. Show Girl 18. Florodora 24. My Wife's Family 28. Faust Nov. 2.

SHEBOYGAN.—OPERA HOUSE (W. H. Stoddard, mgr.): Porter J. White in Trilby 11 to appreciative audience. The Show Girl 15 to S. R. O.; every one pleased. The School Girl 22.

LA CROSSE.—THEATRE (Gage and Wohlbuter, mgrs.): Mrs. Leffingwell's Boots 11 pleased large house. Dora Thorne 14; fair business. His Higness the Bey 15; packed house; best here this season.

MERRILL.—BADGER OPERA HOUSE (F. M. Gibson, mgr.): White Stock co. 11-14; good co.; fair business. Dan Sully 18. Florodora 23. Trilby 30.

ANTIGO.—OPERA HOUSE (Max Hoffman, mgr.): Hans and Nix 10 pleased fair house. All Sides of Life 13, 14 canceled.

WYOMING.

CHEYENNE.—CAPITOL AVENUE THEATRE (Stahle and Fuller, lessees and mgrs.): The Mikado 11 (local) B. P. O. E., No. 600); excellent; receipts, $598. Buster Brown 14; excellent co.; good business, matinee and night. Virginia Calhoun in Ramona 16. The Prince of Pilsen 21. May Irwin in Mrs. Black Is Back 24. Haverly's Minstrels 27. The Girl from Kay's 28.——TURNER HALL THEATRE (H. A. Clarke, mgr.): The Wolfe Stock co. 9-14: good co.; fair business.

LARAMIE.—(H. E. Root, mgr.): Beaty Brothers' vaudeville and moving pictures 9, 10; good to big business. Wolfe Theatre co. 16-21.

CANADA.

WINNIPEG.—THEATRE (C. P. Walker, mgr.): Clara Mathes 5-7 in A Woman's Victory and The Seven Daggers. Mrs. Wiggs 9, 10; Madge Carr Cook in title-role; excellent; S. R. O. The Kilties' Band 11-14 to big business. San Toy 19-21. His Highness the Bey 30, 31.——MANITOBA HALL: Harold Bauer, pianist, 5; S. R. O. The Royal Irish Guards Band played to good business in drill hall 6, 7.——ITEMS: Roselle Knott, who was suddenly taken ill at the theatre, left to rejoin the co. 10 at Butte.—Clara Mathes is ill in hospital here and her co. has canceled all engagements.

STRATFORD.—ALBERT THEATRE (Albert Brandenberger, sole prop. and mgr.): On the Bridge at Midnight 10 pleased good audience. Deserted at the Altar 13; good co.; delighted full house. The Stoddart Stock co. 21. Guy Brothers 26.——STRATFORD SKATING RINK (Albert Brandenberger, sole prop. and mgr.): Irish Guards Band. Albert Theatre was instrumental in bringing to Stratford one of the best musical treats ever given to an audience of the classic city; the attendance was only fair, but was poorly advertised.

OTTAWA, ONT.—RUSSELL THEATRE (P. Gorman, mgr.): E. S. Willard 9-14 in David Garrick, The Middleman, The Brighter Side, The Professor's Love Story, and Tom Pinch; excellent, to large and fashionable audiences. Elsie Janis in The Little Duchess 18, 19. Rose Coghlan 23, 24 in The Duke of Killicrankie.——GRAND OPERA HOUSE (R. J. Birdwhistle, mgr.): Marks Brothers' Dramatic co. 9-14 in repertoire gave good performances to good houses. Too Proud to Beg 19-21.——DRILL HALL: Irish Guards' Band 13 to very good business.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, mgr.): The Gay Matinee Girl opened 16-18 to a fairly good house; bright spots met hearty applause. W. S. Hawkins opens his twenty-eighth annual engagement here 19 with Darkest Russia.——YORK THEATRE (R. J. Armstrong, mgr.): Wrestling match between Emile Maupas and Peter Hedjer 18.——VICTORIA RINK (R. J. Armstrong, mgr.): The Irish Guards Band in two concerts 16 to delighted audiences; a return engagement will take place 25.

VANCOUVER.—OPERA HOUSE (E. R. Ricketts, mgr.): Harold Nelson co. in Prince Otto 9. Richelieu 10. Francesca da Rimini 11. Paul Kauvar 12; star excellent; support mediocre. Florence Roberts in Ann La Mont 17, 18. Tenderfoot 23. Mme. Herrmann 24. Richard and Pringles' Minstrels 25. York State Folks 26. Piper's Society concert 30. Marriage of Kitty 31.——PEOPLE'S THEATRE (Carl Birch, mgr.): Doris 9-11. In the Far East 12-14; pleased.

ST. CATHERINES.—GRAND OPERA HOUSE (C. H. Wilson, mgr.): Stoddart Stock co. 9-14; record breaking week; capable co. and clever specialties. Plays: The Senator's Daughter, Two Orphans, A Friend in Need, Dr. Jekyl and Mr. Hyde, East Lynne, Ten Nights in a Barroom. Rowing Club Minstrels 16-17, under direction of H. G. Shepard; splendid performance to crowded houses. Deserted at the Altar 18. On the Bridge at Midnight 20.

ST. THOMAS.—GRAND OPERA HOUSE (D. M. McIntyre, mgr.): Pollard Lilliputian Opera co. 12-14 to large and enthusiastic audiences. Plays: A Runaway Girl, The Belle of New York, Pinafore, and A Gaiety Girl. The Belle of New York drew the largest house of the season; the costuming and scenery were of the very best. Deserted at the Altar 17.

LONDON.—GRAND OPERA HOUSE (John E. Turton, mgr.): Deserted at the Altar 14; two performances to big business. The Stoddard Stock co. opened a five nights' engagement 16 with A Friend in Need to a fair house and gave satisfaction; some good specialties are introduced between acts. Joseph Murphy in Kerry Gow and Shaun Rhue 21. The Little Dutchess 25.

KINGSTON.—GRAND OPERA HOUSE (D. P. Branigan, mgr.): Too Proud to Beg 17. Elsie Janis in The Little Duchess 20. Pollard's Lilliputian Opera co. 23-25. Rose Coghlan in The Duke of Killicrankie 26. Merritt and Pritchard's Biograph co. 27, 28. Nellie Beaumont in The Serio-Comic Governess Nov. 2.

CHATHAM.—GRAND OPERA HOUSE (F. H. Brisco, mgr.): Pollard's Australian Lilliputian Opera co. week 7-11 made a great hit. Plays: A Runaway Girl, The Belle of New York, The Geisha, Pinafore, A Gaiety Girl; return date secured. Deserted at the Altar 16 satisfied good business. Joseph Murphy 23. Elsie Janis in Little Duchess 30.

QUEBEC, QUE.—AUDITORIUM THEATRE (F. X. Korman, mgr.): Monsieur Beaucaire 12-14, presented by Creston Clarke, was one of the best this season, to fair business. Professor Crocker's trained horses 16-21. Paul Casseneuve's co. in French operas and comedies 23 will open a two weeks' engagement.

GUELPH.—ROYAL OPERA HOUSE (G. L. Higgins, mgr.): Joseph Murphy in Shaun Rhue 16 pleased a good house. On the Bridge at Midnight 19. Standard Stock co. 23-28. Elsie Janis in The Little Duchess Nov. 3.

BELLEVILLE.—CARMAN OPERA HOUSE (S. C. Carman, mgr.): Too Proud to Beg 16 was enjoyed by 1,000 people. Rose Coghlan in Duke of Killicrankie 27.

WOODSTOCK.—OPERA HOUSE (Chas. A. Pyne, mgr.): On the Bridge at Midnight 12 pleased a fair house. The Serio-Comic Governess 21. Joseph Murphy 25.

PETROLIA.—VICTORIA OPERA HOUSE (Dunlap and Hutchcroft, mgrs.): The Marriage of Kitty, Davis and Williams co., 17 pleased fair house.

BRANTFORD.—STRATFORD'S OPERA HOUSE (F. C. Johnson, mgr.): Joe Murphy in Shaun Rhue 19. The Little Duchess Nov. 1.

BERLIN.—OPERA HOUSE (Frank Ford, mgr.): Joseph Murphy in Shaun Rhue 17; good performance and business.

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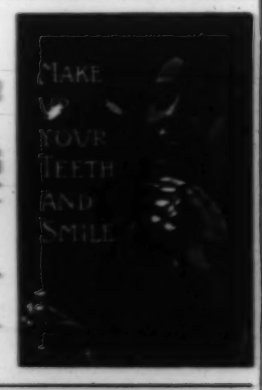

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